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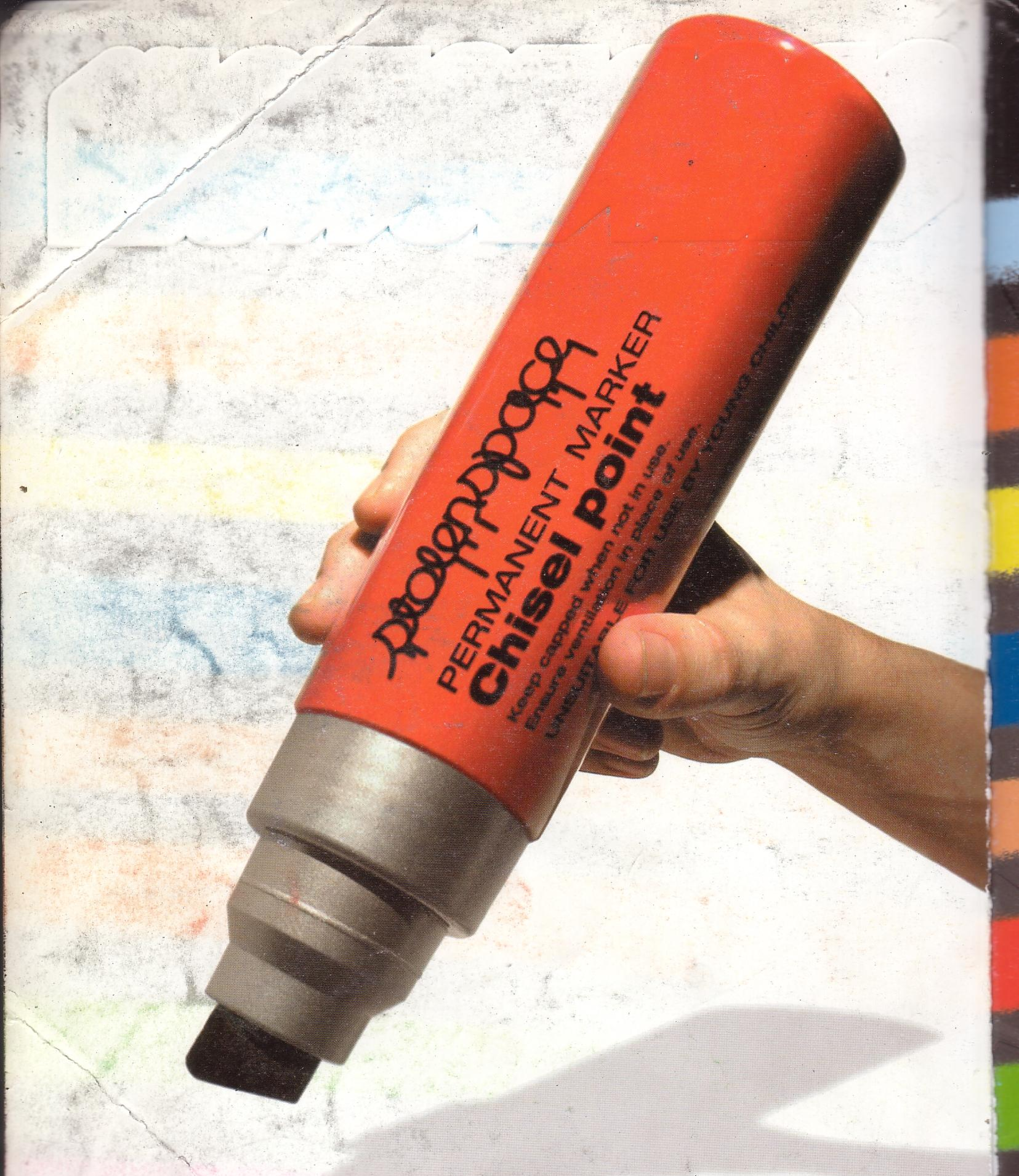
CITY OF GOD B-BOY SYNTHETICS CHROMOPOLIS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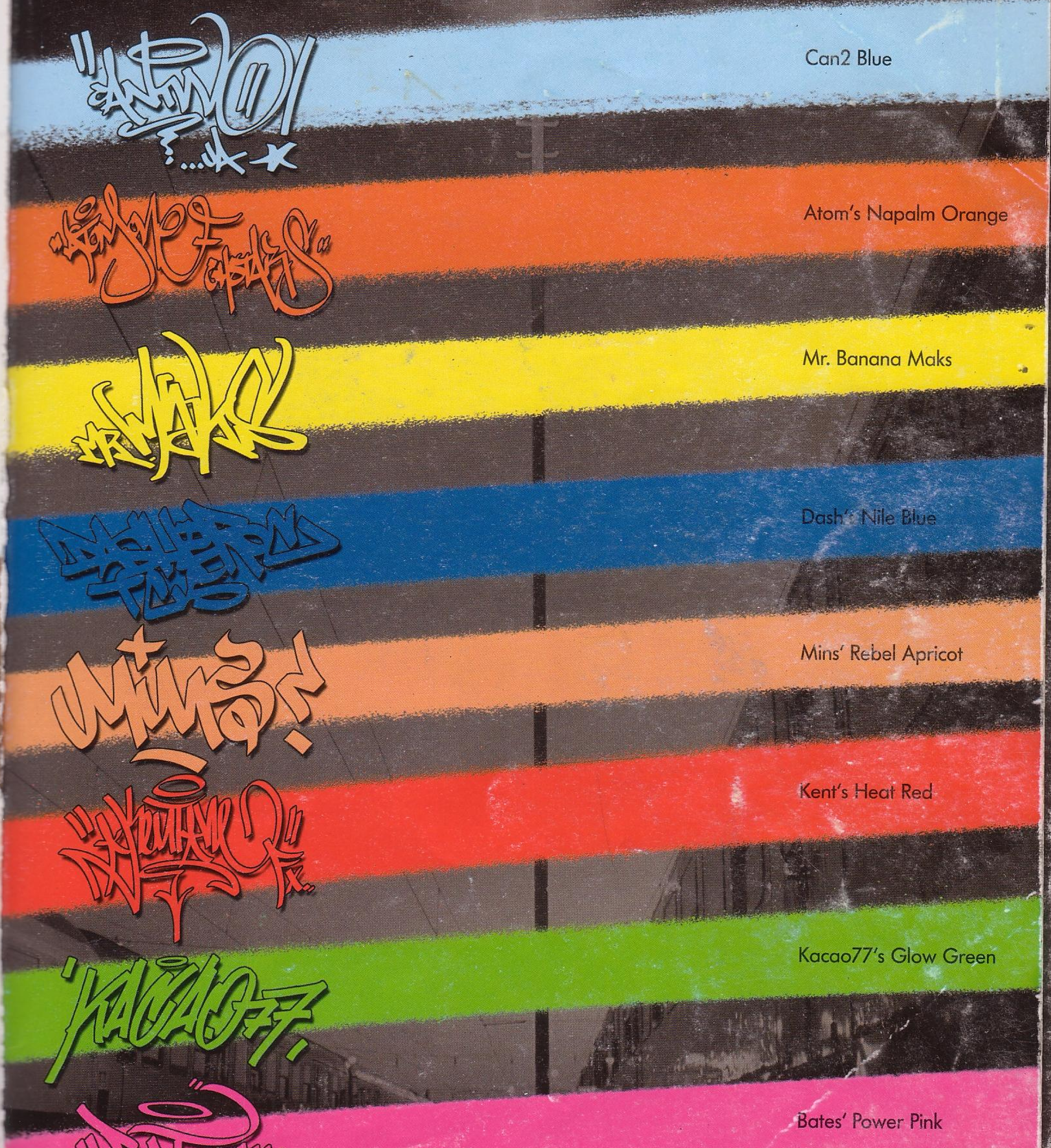
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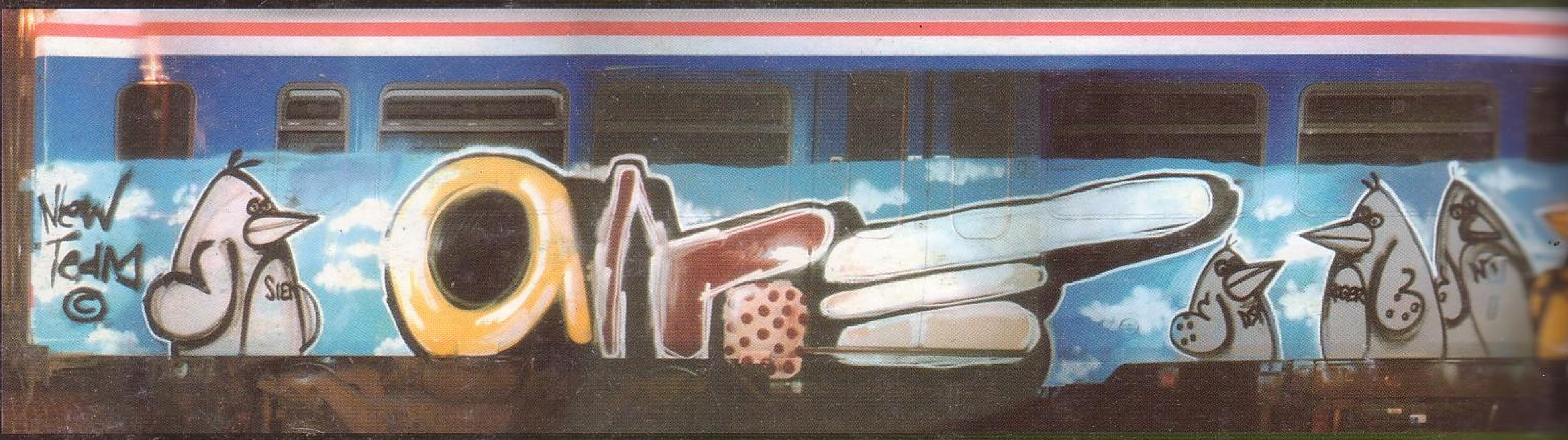

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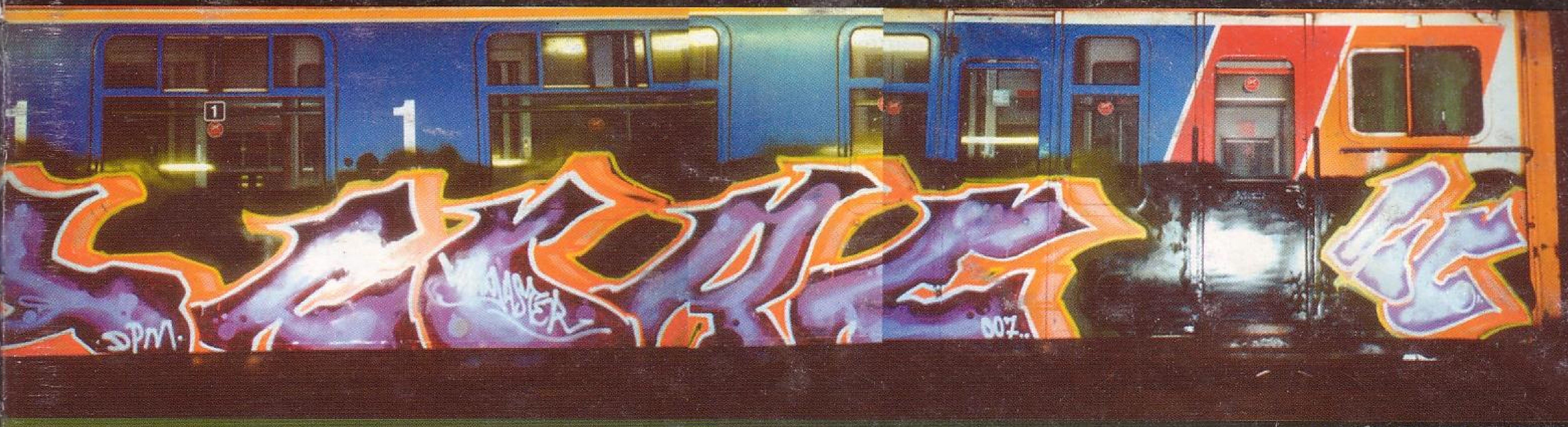

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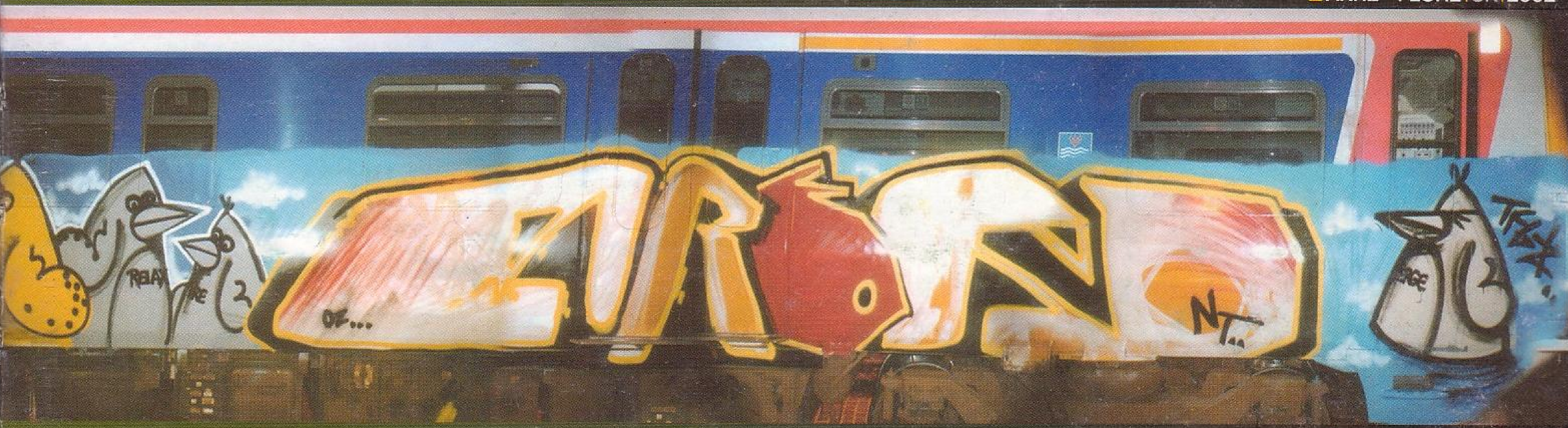

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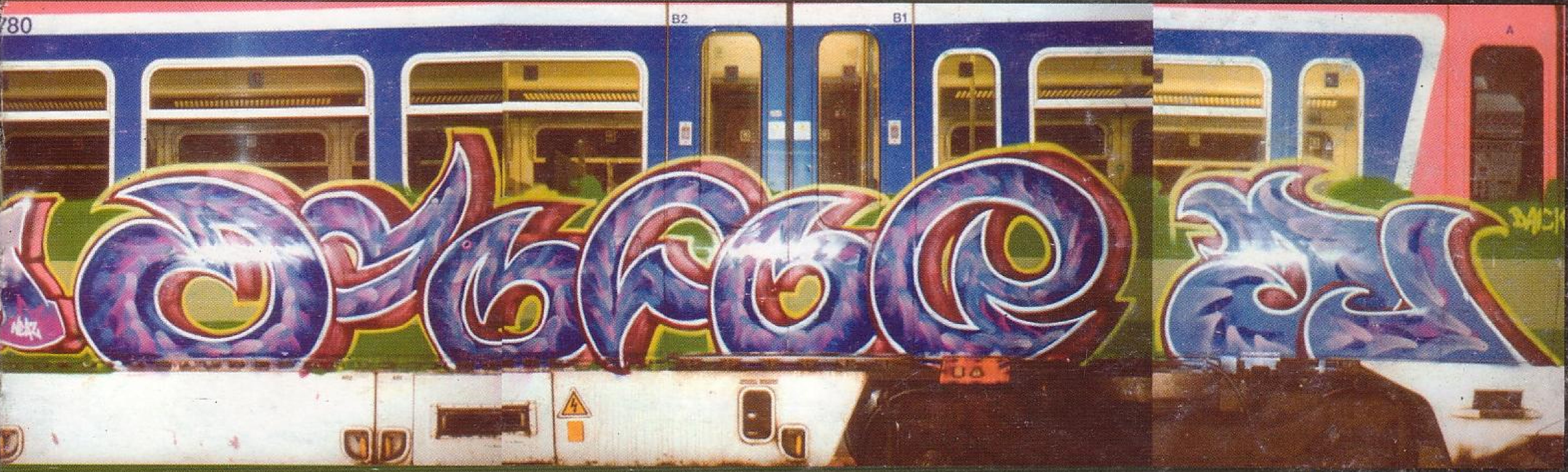

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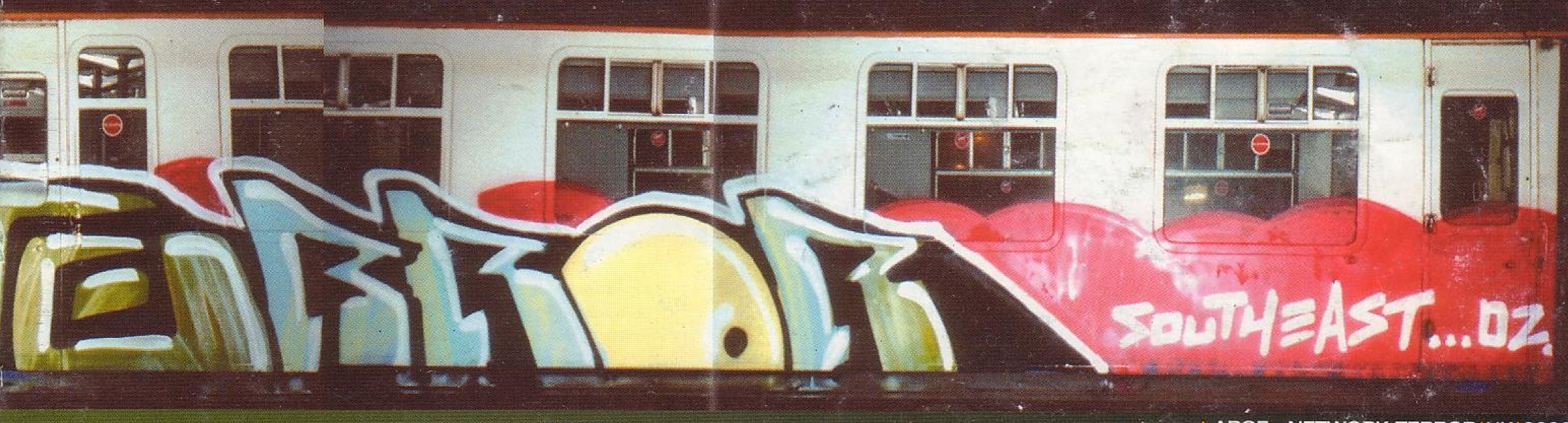
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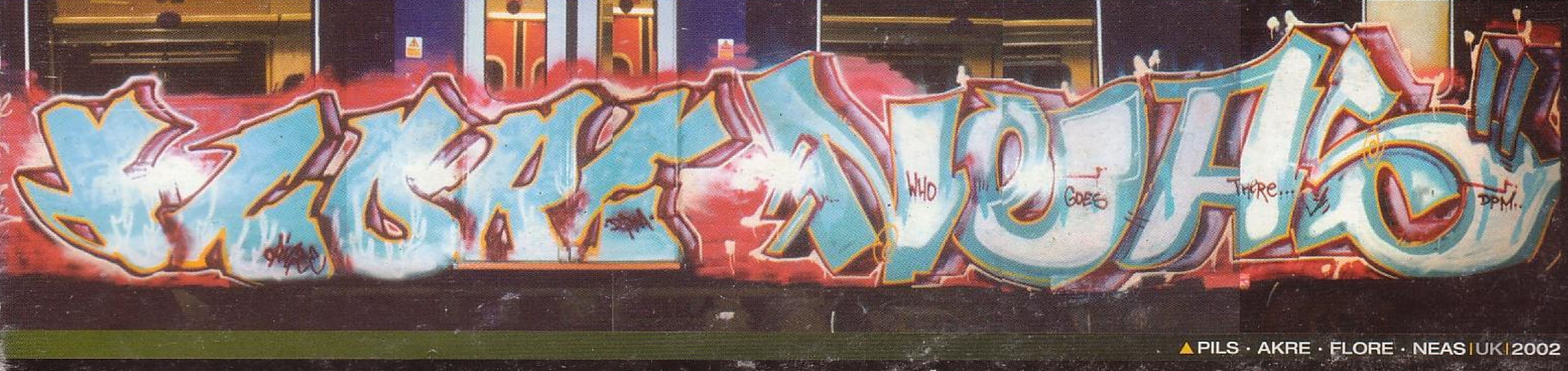
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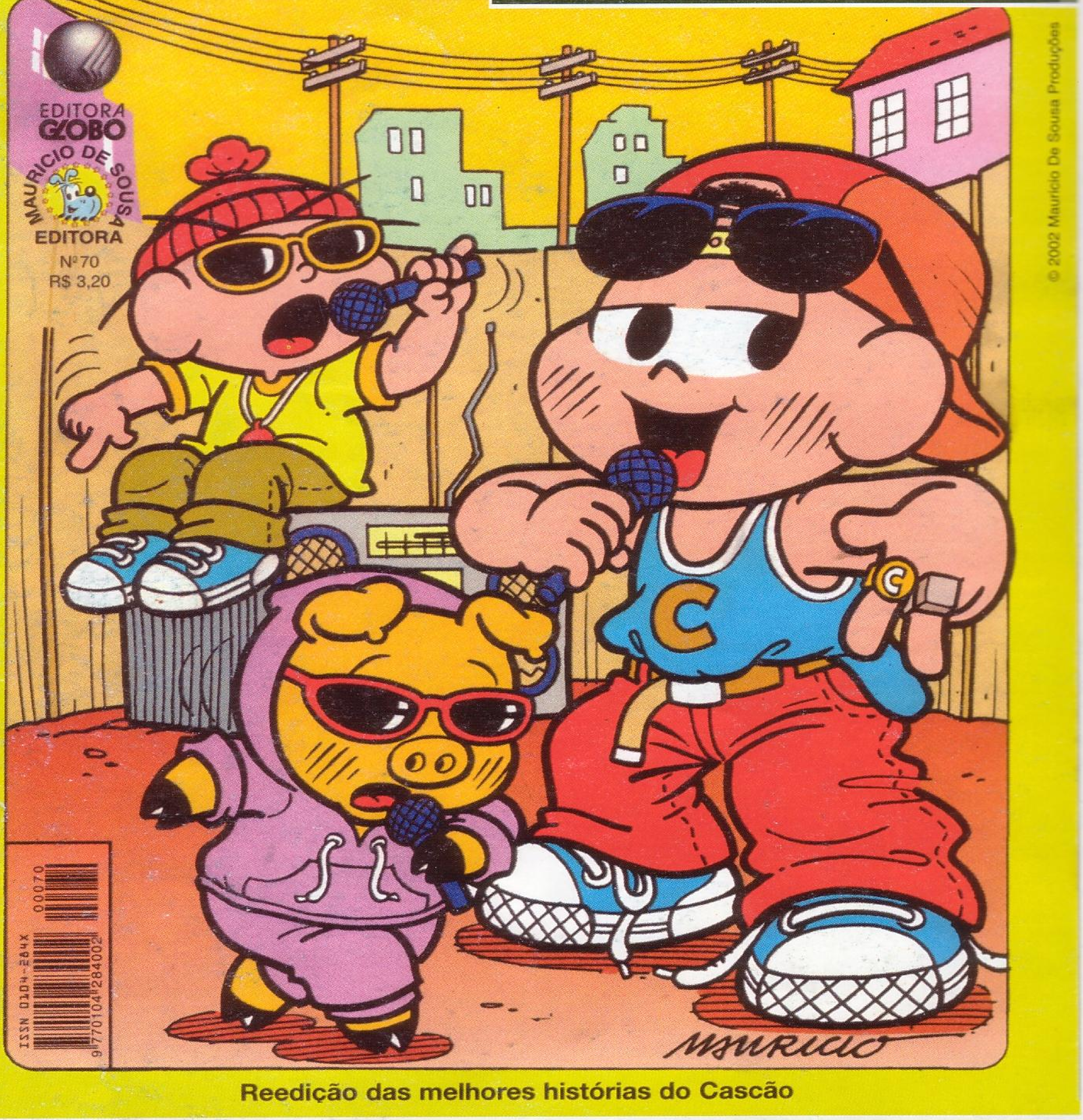
EDITORA GLOBO
MAURICIO DE SOUSA EDITORA
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ISSN 0104-284X
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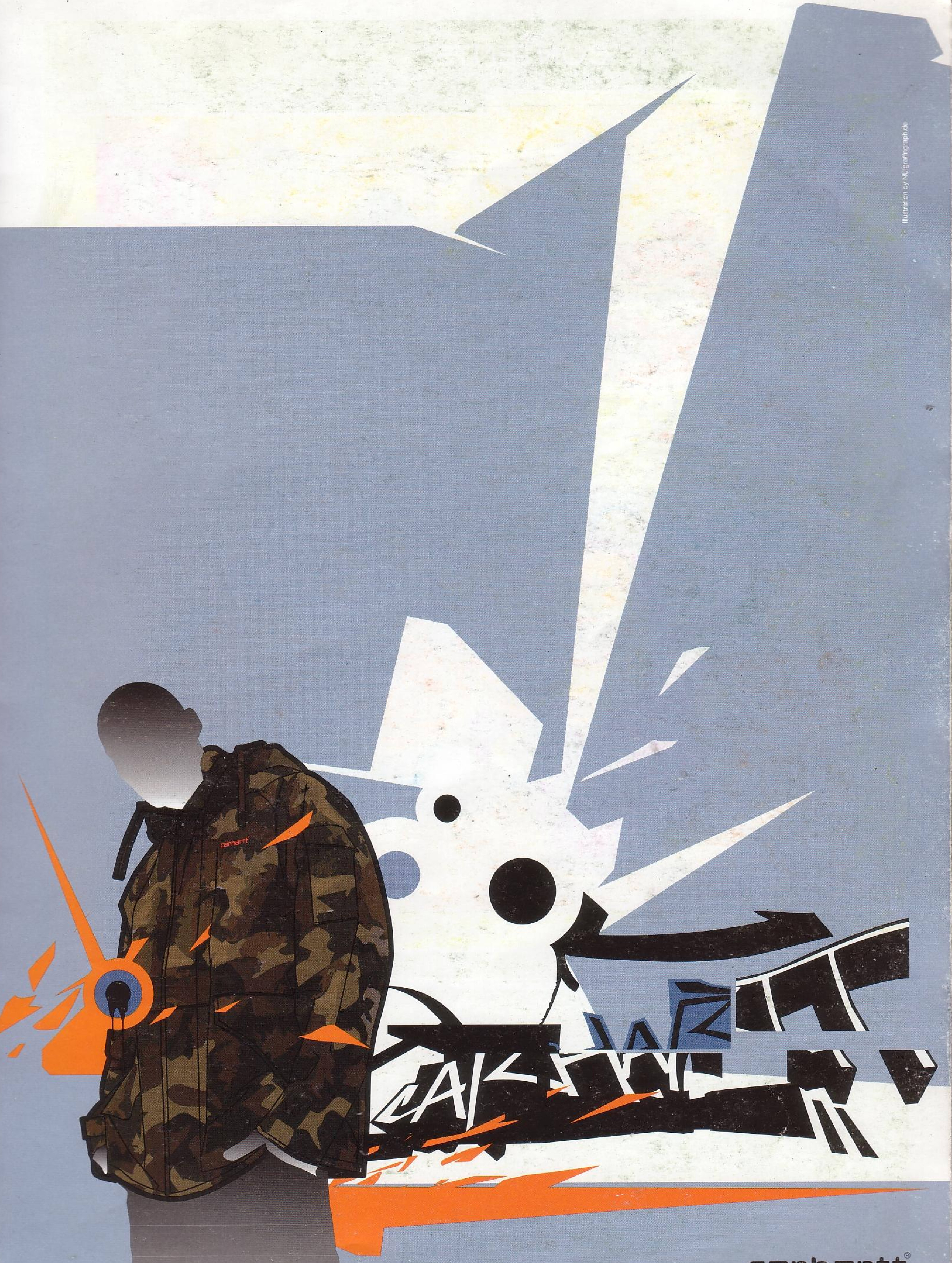

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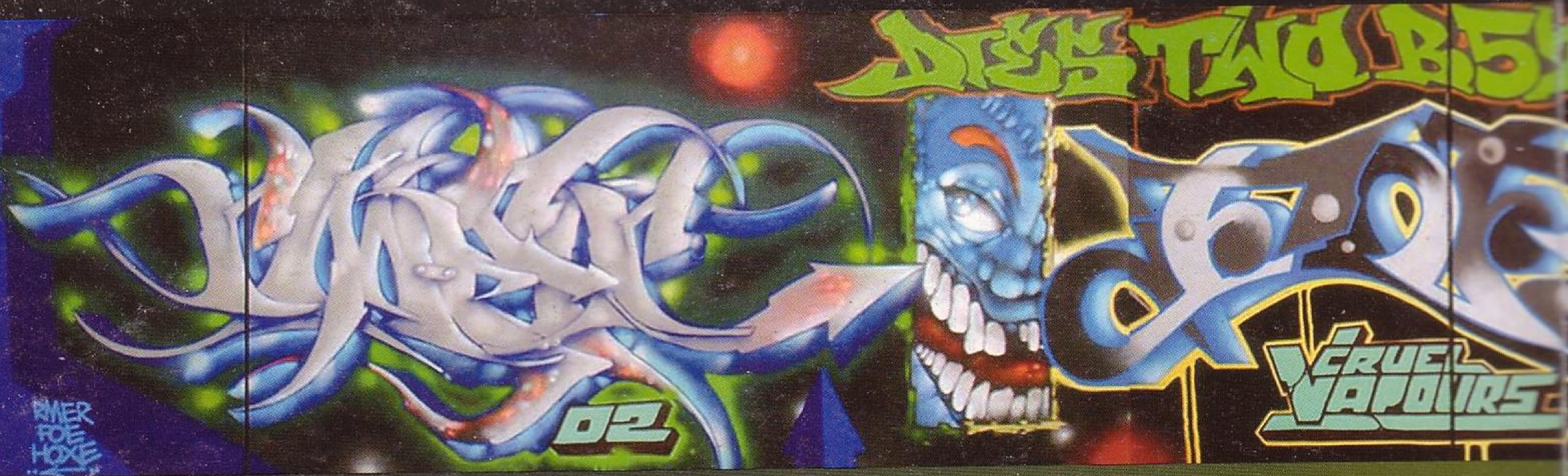
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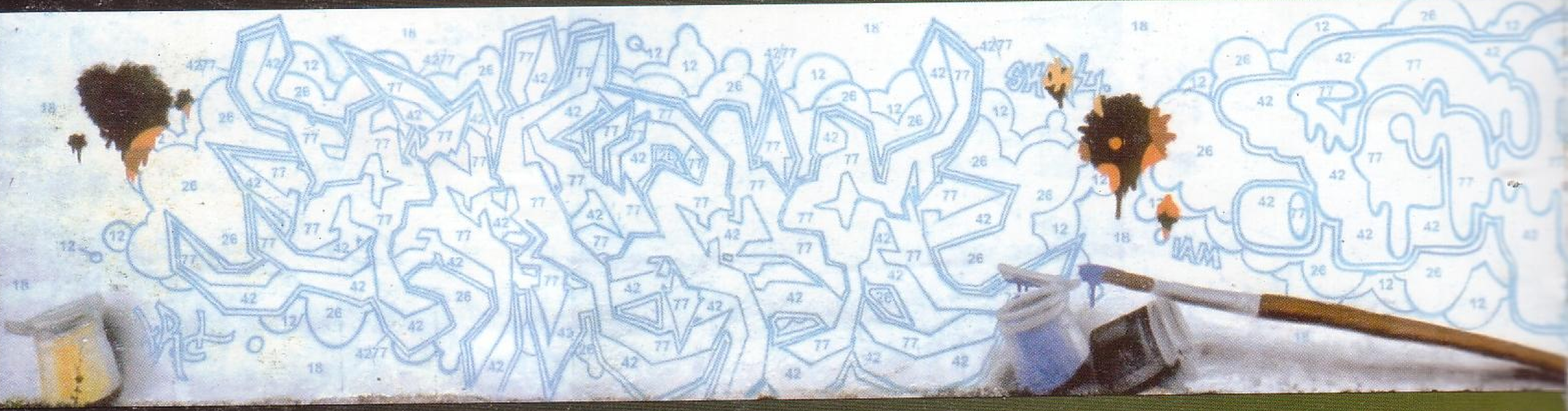
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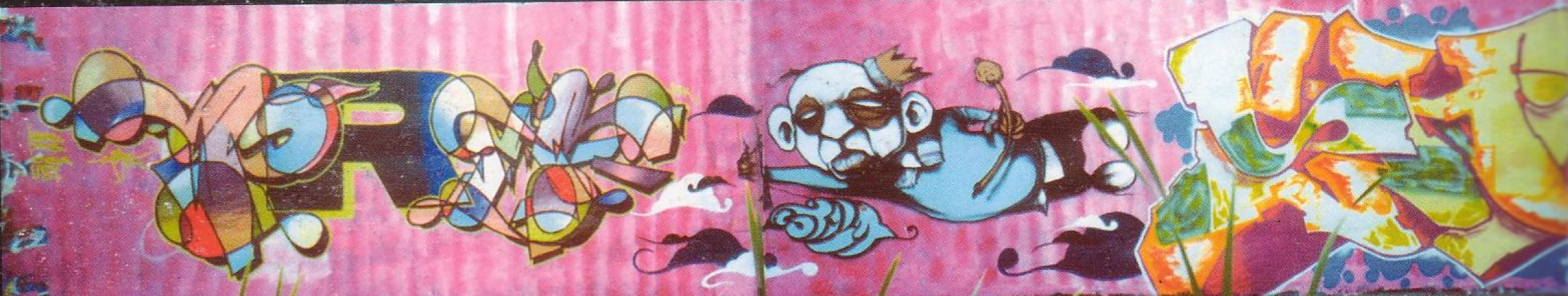

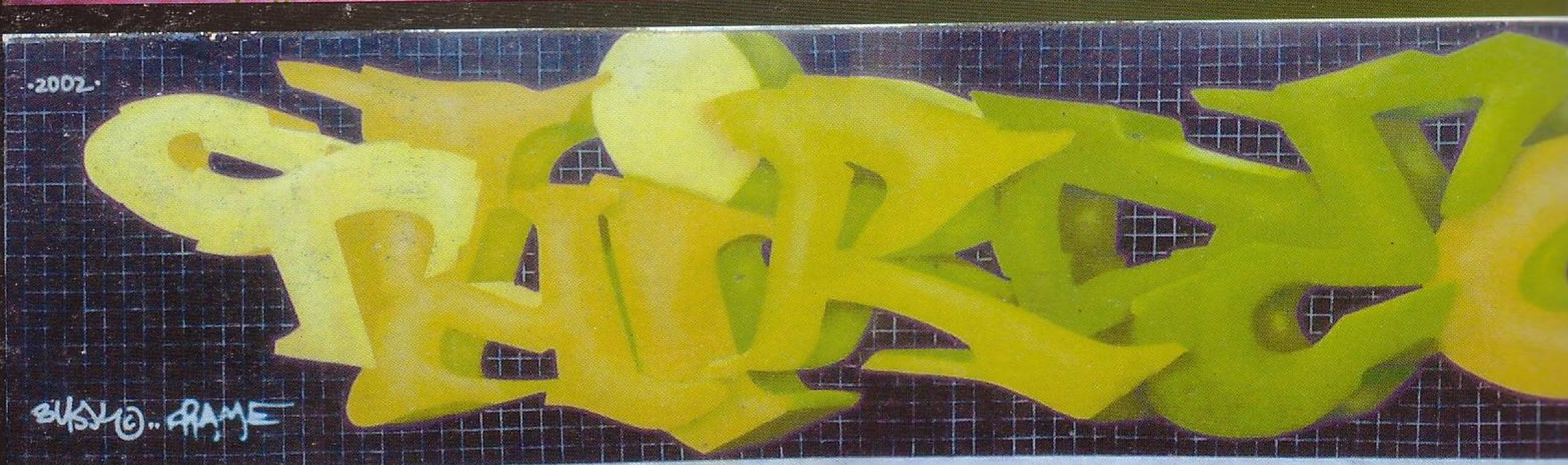
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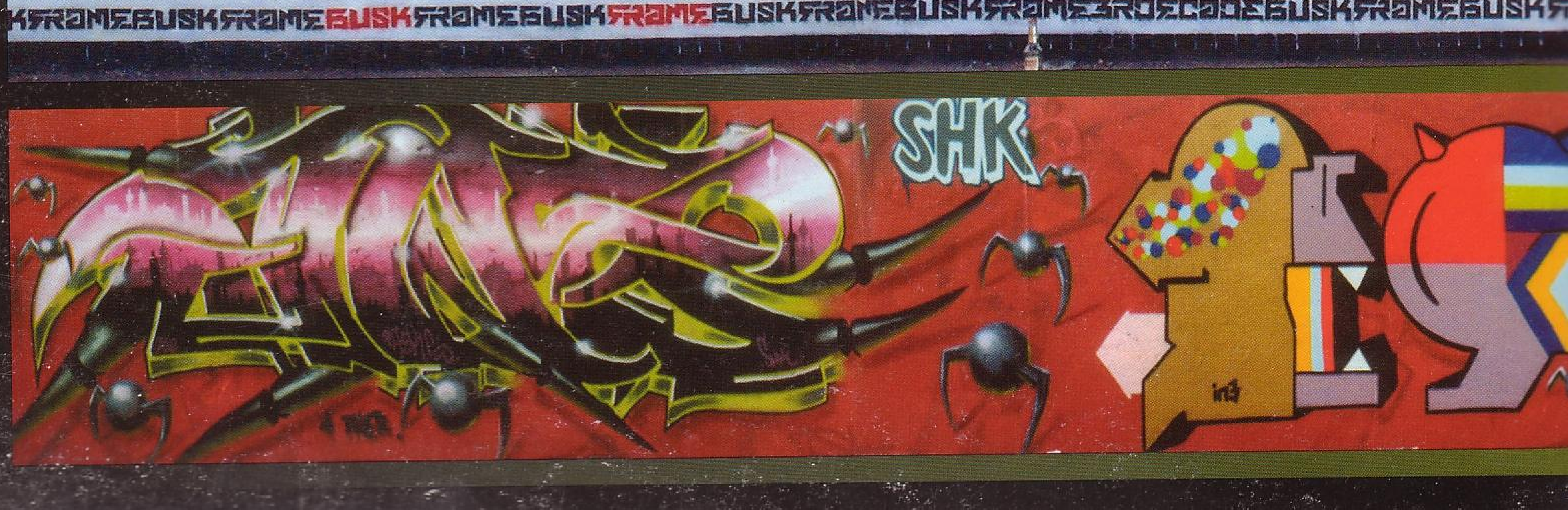
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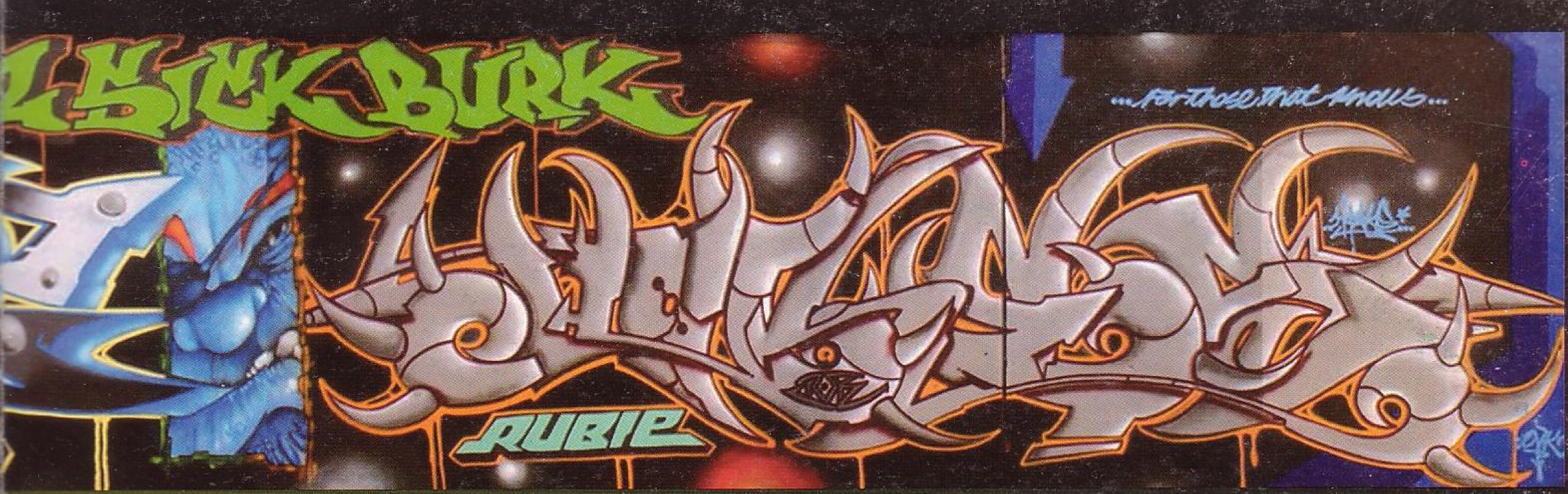
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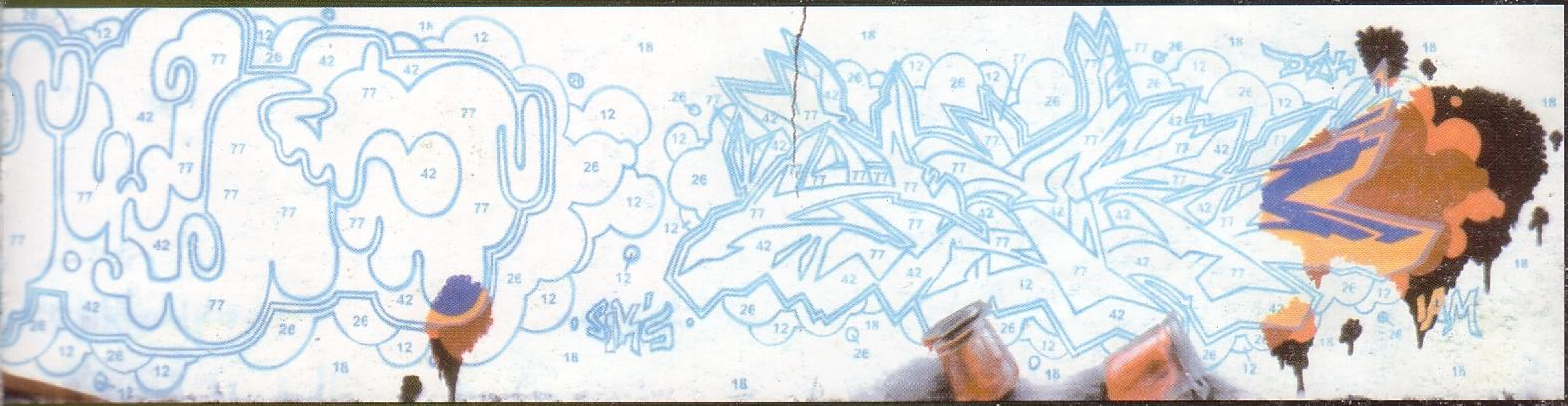

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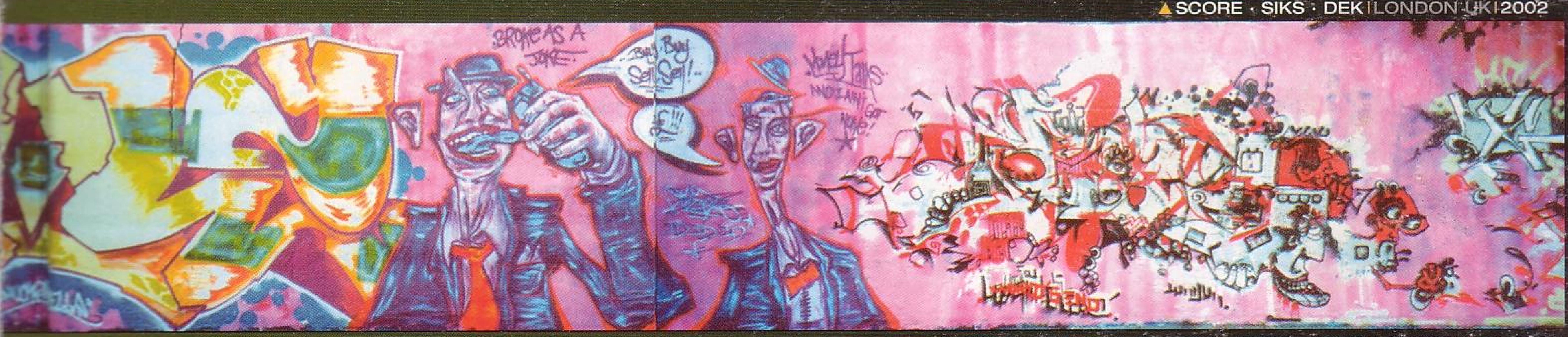
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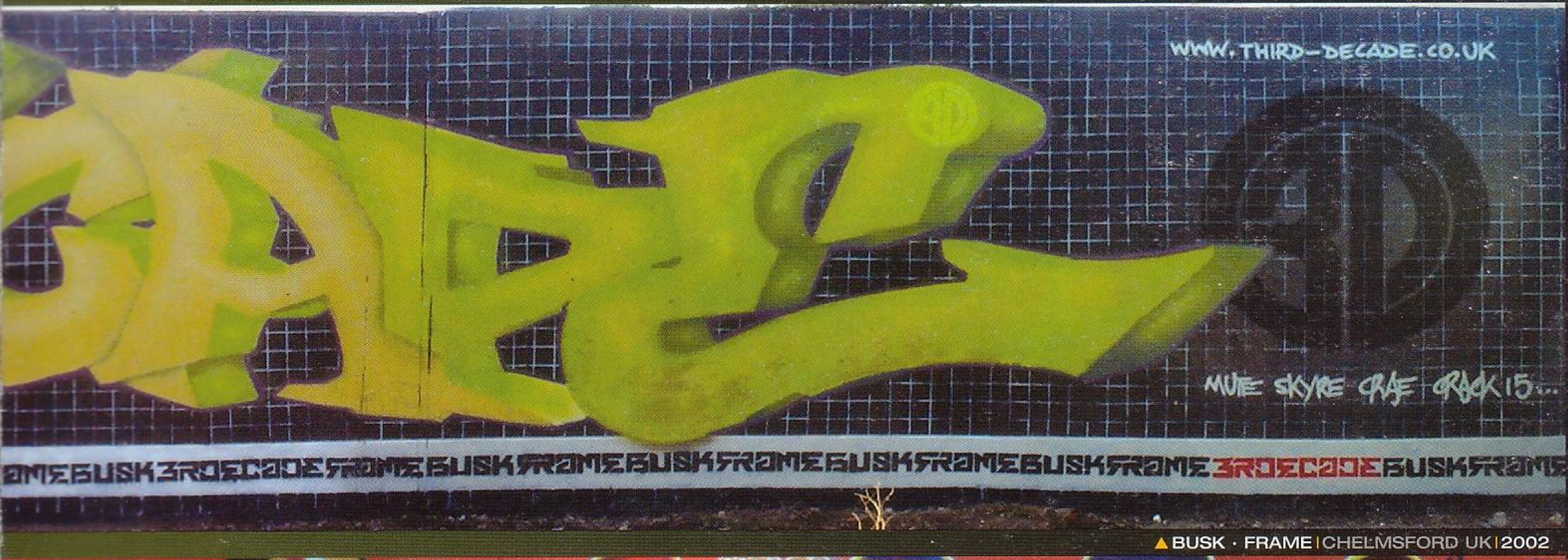
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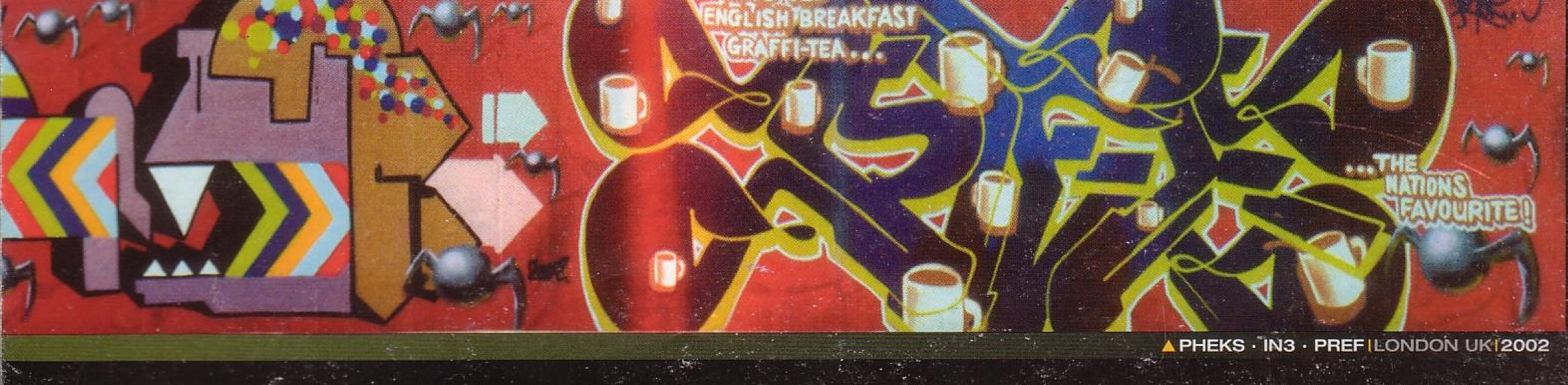
GOOD OLD ENGLISH BREAKFAST GRAFFI-TEA...
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GRAPHOTISM**EDITORIAL***

29

*THE INTERNATIONAL GRAFFITI WRITERS PUBLICATION

EDITORIAL **ISSN 1363-0075**

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Cope2, 3A, Rage3, TDA, Solo One, TCF, Tes, Term, Devious, How & Nosm, Desa, Onetime and the countless heads around the world, whom we thank for supporting us and the scene with their contributions. Respect.

THE BELIEVERS

Magma, Tate Modern & Britain, Bond, Forbidden Planet, NT, Syks, Eine, Nema, Oker, Dreph, Airone, Cruel, Olivier, Mace, Mak-One, Goldie, Eyes, Toasters, Sonia, Reas, Sao Paulo crew, Vizo's boys, Seak, Shok1, Fade, New York crew, Auckland crew, Tristan Manco, Tom G'son, Sheffield crew, Mexico crew, Capetown crew, Cambridge crew, Simon Gill, Paul B, Busk, Mute, Totem, Stak, AWR-MSK, Above...

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Brixton street scene
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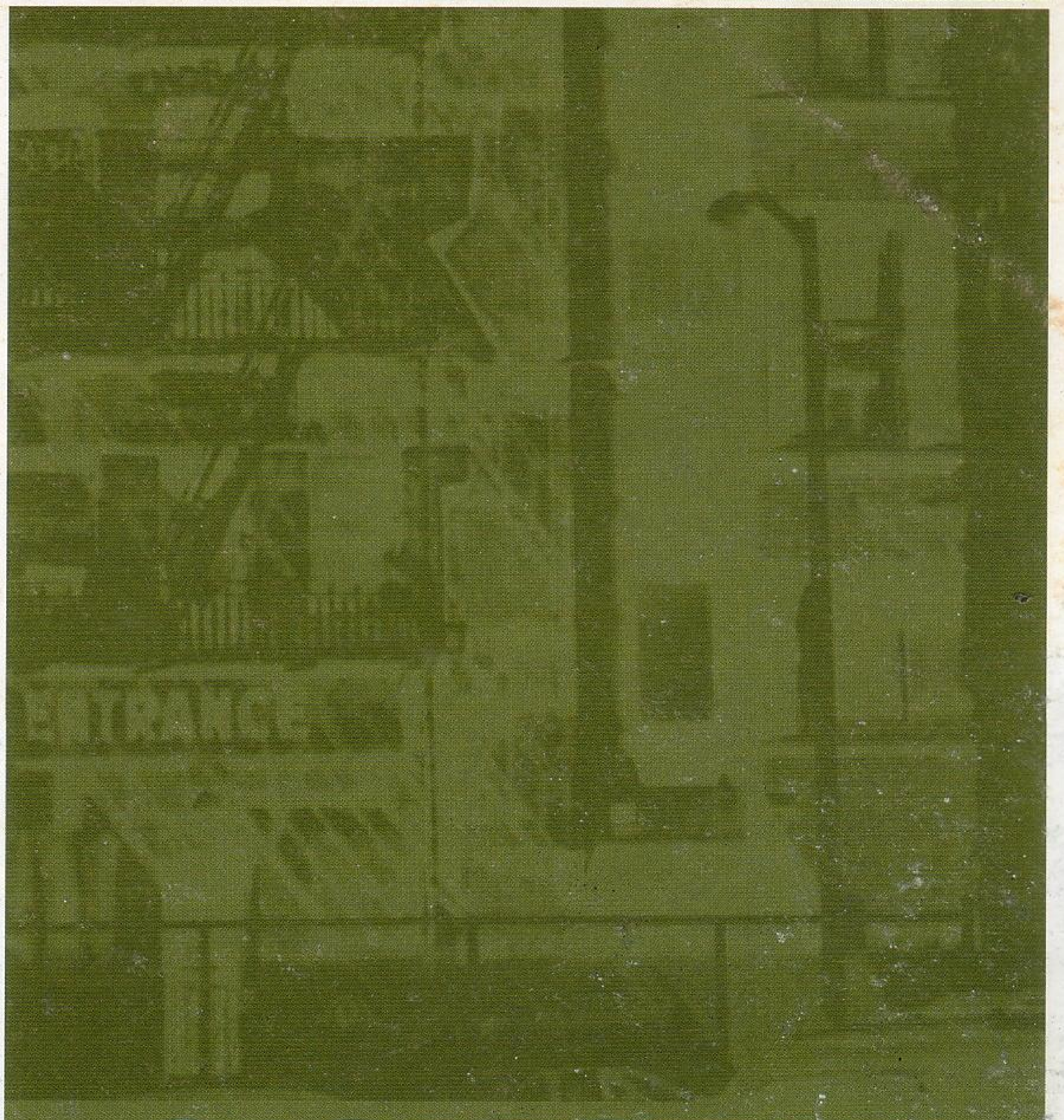

GRAPHOTISM™

EDITORIAL 29

Graf is so over.

For 2003, trend forecasters have predicted the end of graffiti's popularity and are advising their clients to hijack another domain perceived as "edgy". At the time of going to press, the bookies favourite to replace graffiti at the top of the "taboo" pile is suicide at 3-1, followed by indoor chemical warfare at 7-1. "The kids" are looking for new kicks and trend forecasters are backing these - along with freestyle hit-and-run - as the frontrunners to take over.

With graffiti falling off the youth radar, this edition's contents feel dated already. Even when we were putting the items together we felt they were losing out to television hits like *Ultimate Incest* and *FILF* (Fathers I'd Like to Fellate), Sky One's big hit with teenage girls. Totem's sketches, the art of buffing, Stak and LA's bombing strut can't compete with that kind of entertainment. And as violent as Brazilian film City Of God is, adolescents would rather watch *Celebrity Date Rape* on BBC Choice.

So reading the runes, I'm getting out while the going is good and moving on to edit tongue-tastic monthly *Rimmers Today*. Frankly, I think the job will stink. Nevertheless, bills need paying. If you don't wish to be judged as hopelessly out of touch I suggest you to move on. By all means enjoy our last hoorah but from here on in don't touch graffiti writing with a barge pole because the Emperor has new clothes and they're not T-shirts designed by writers.

Stop hopping bandwagons, **EW**

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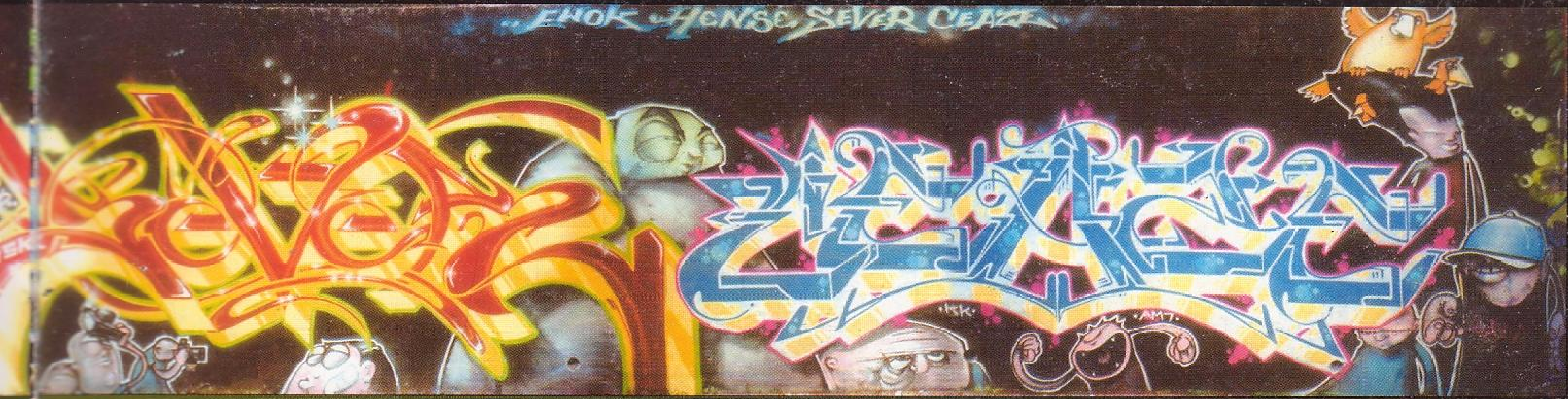
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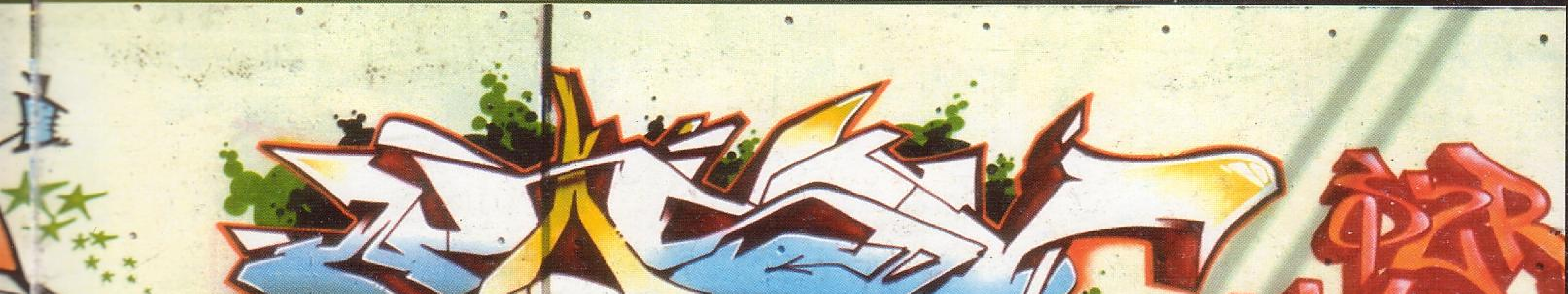
▲EWOK · HENSE · SEVER · CEASE | USA | 2002



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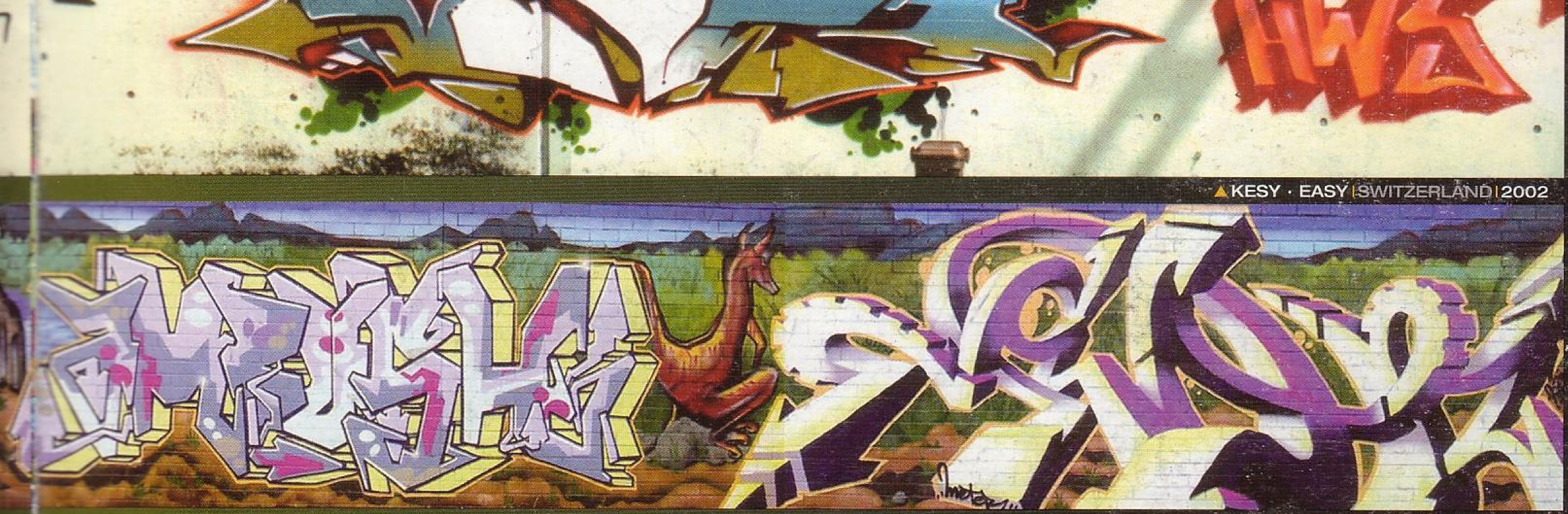

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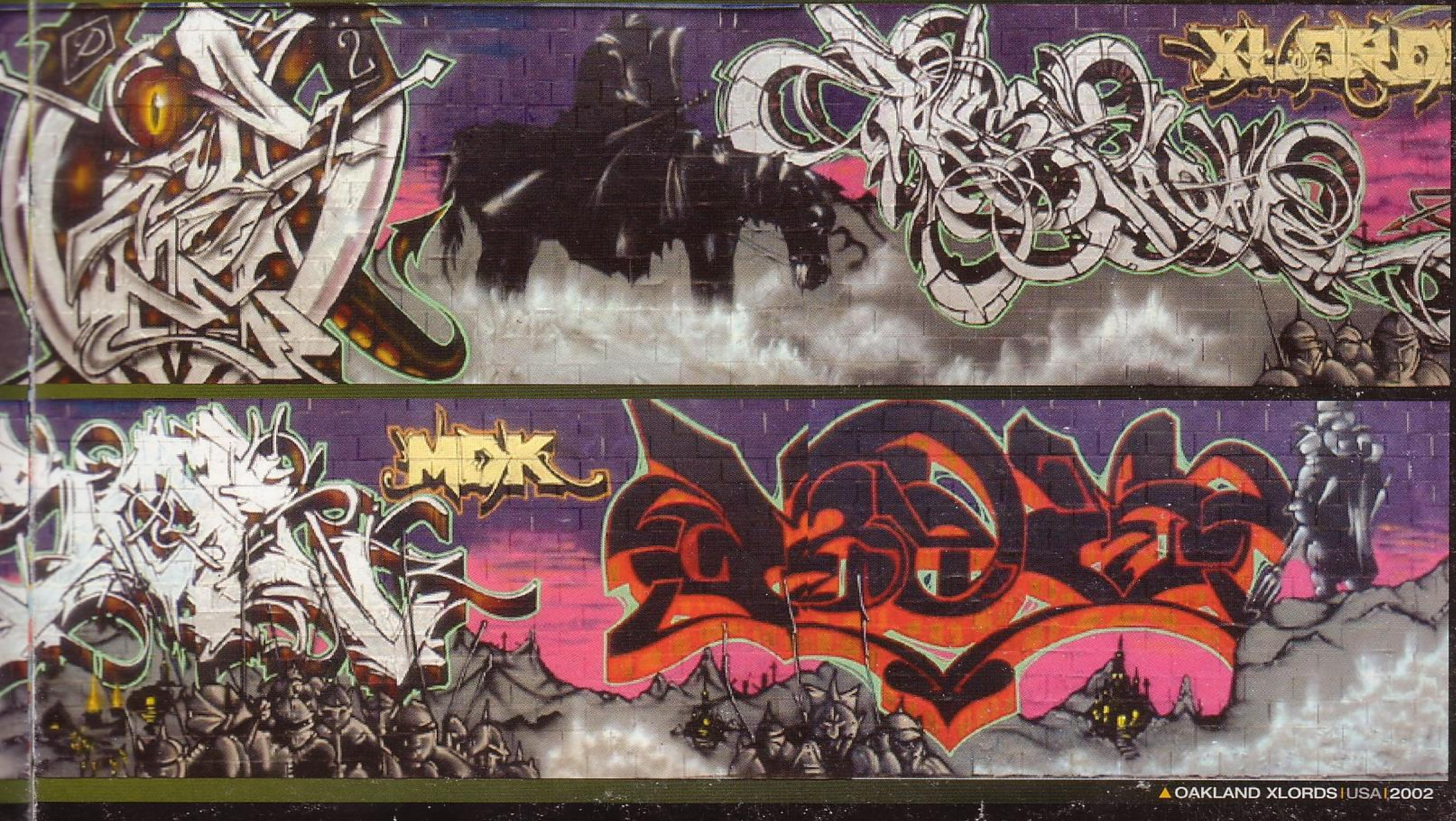

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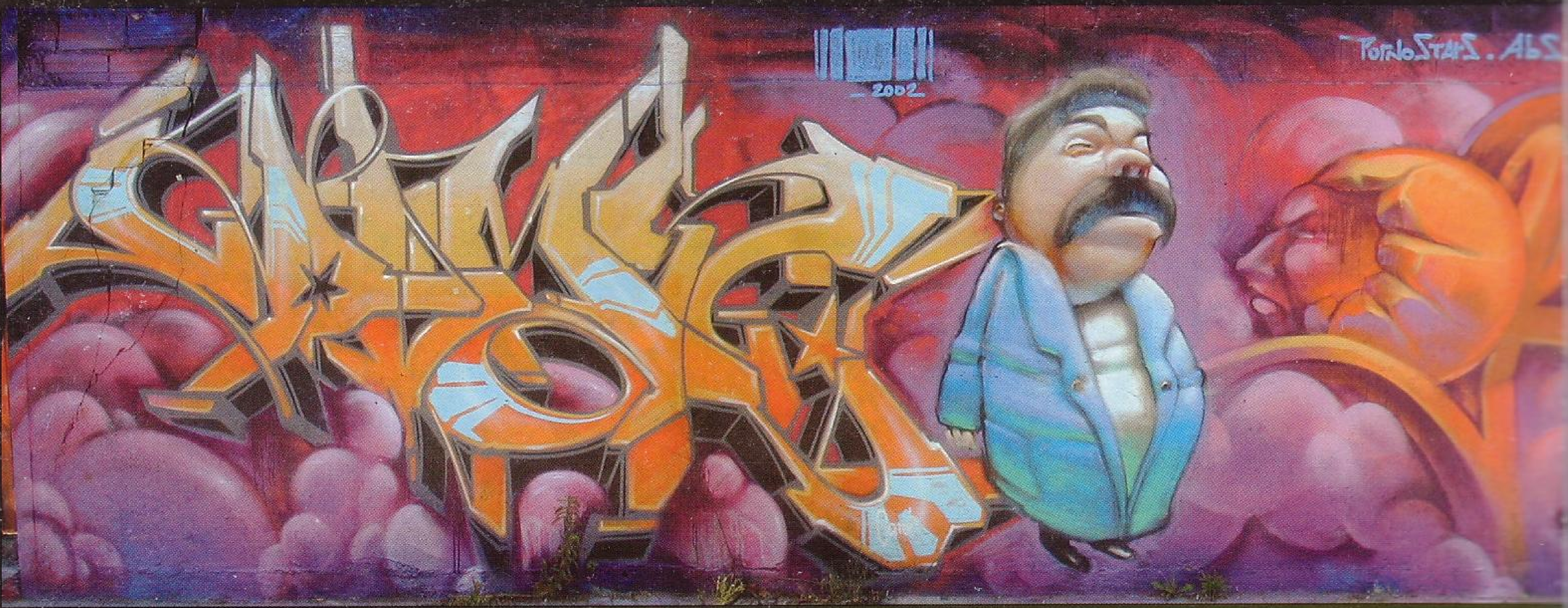
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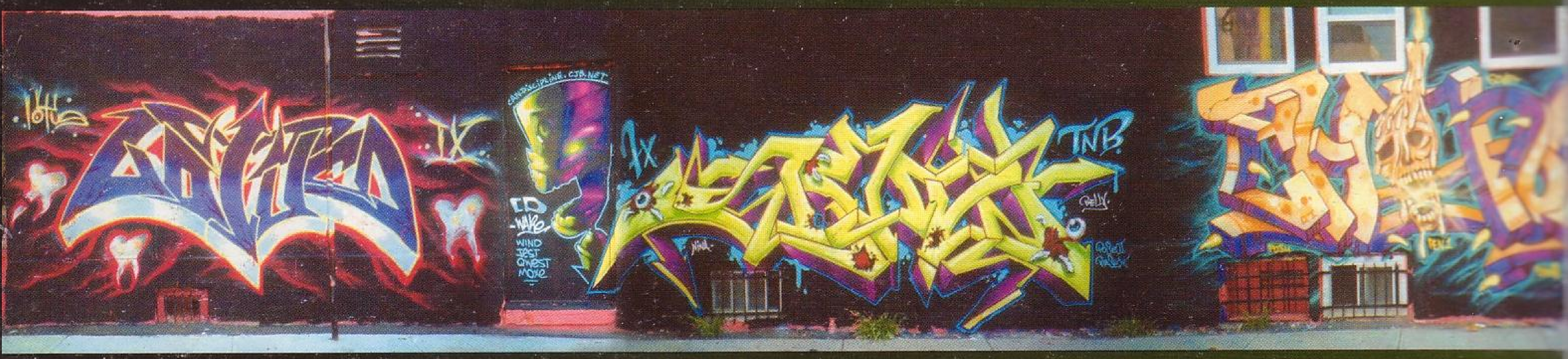
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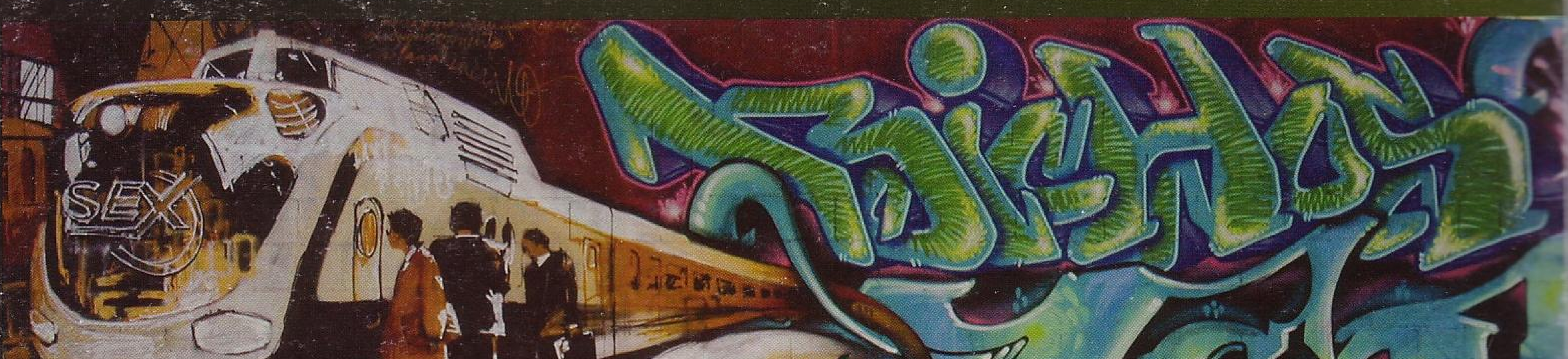
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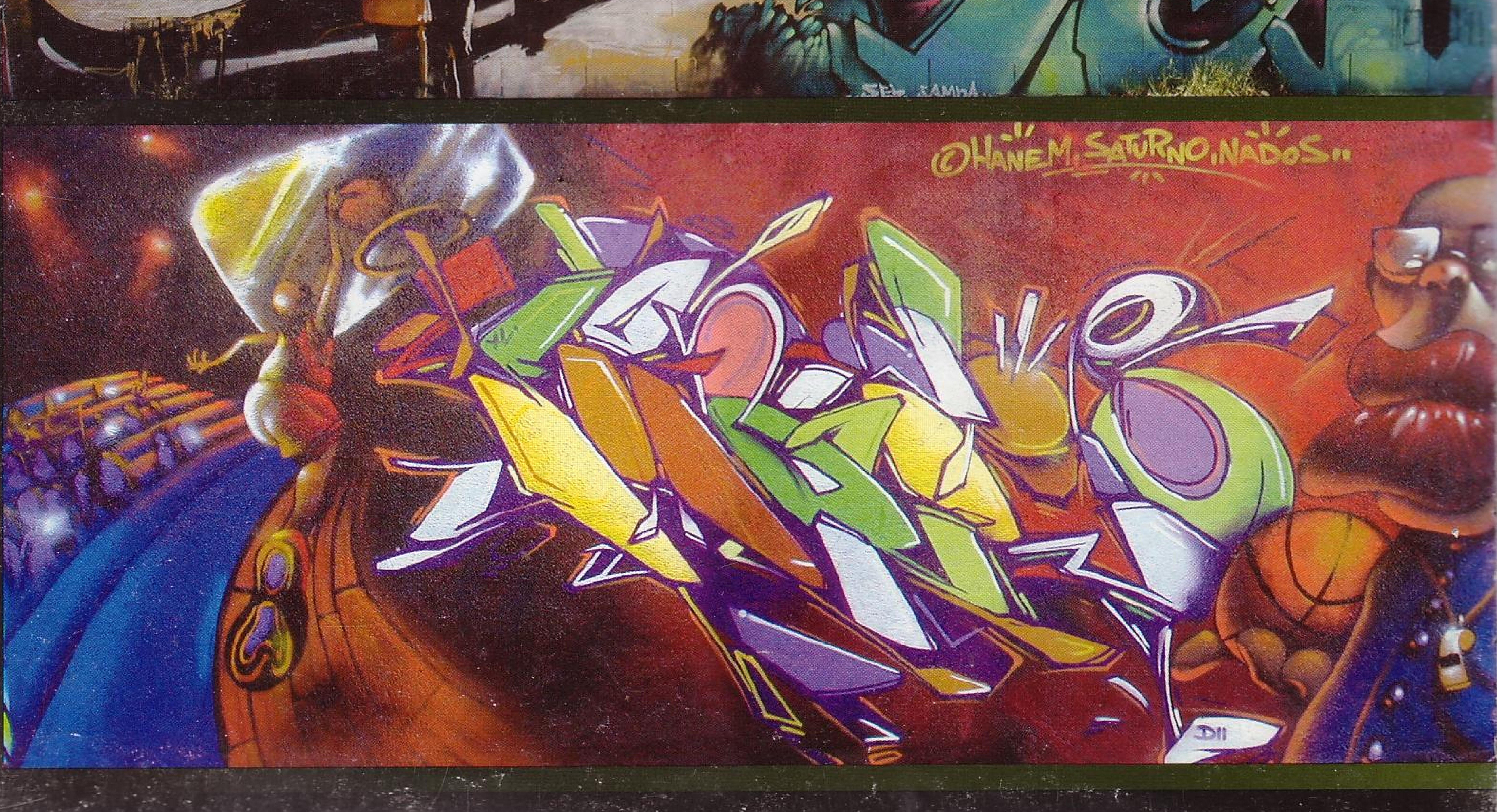
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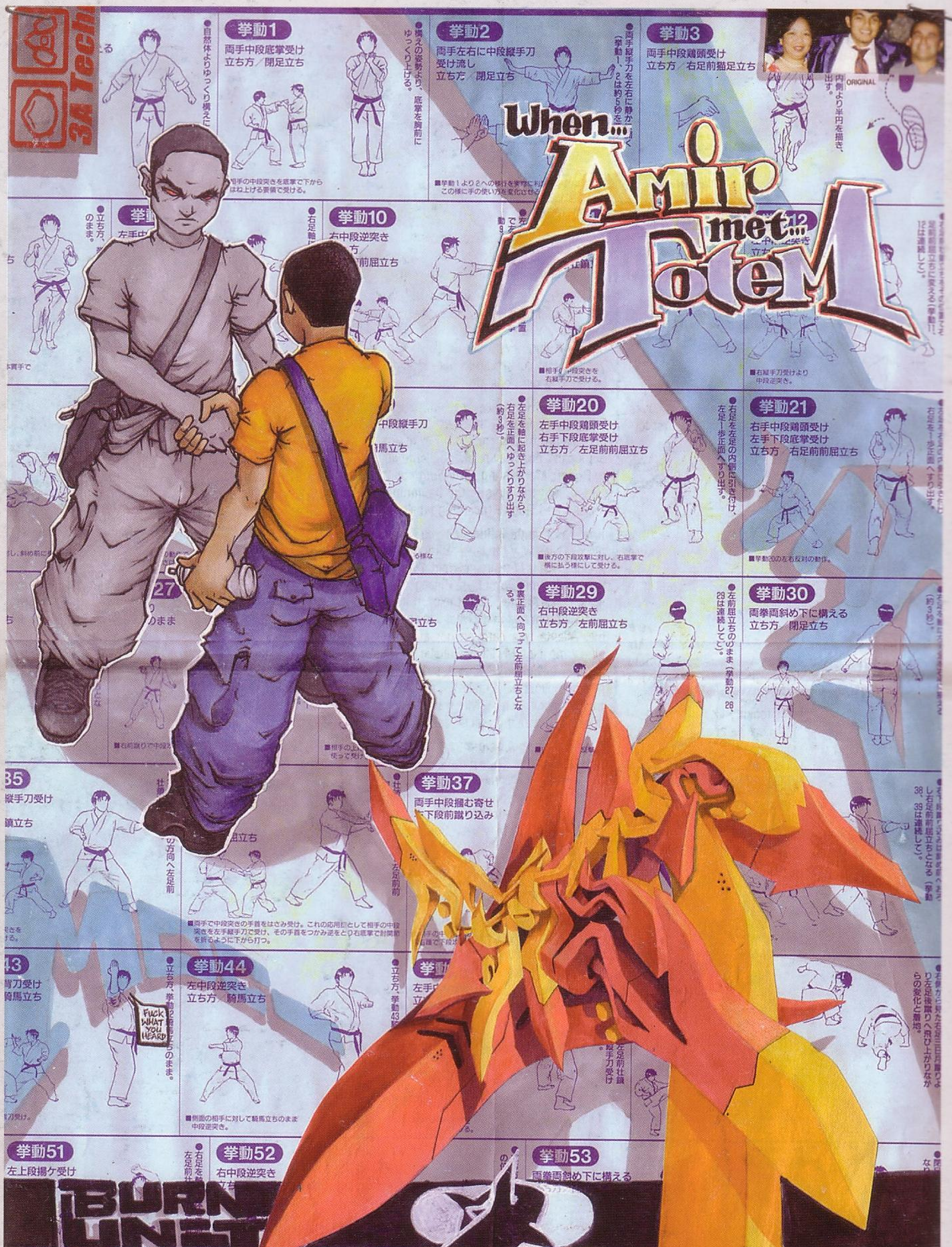
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挙動53
FUCK WHAT YOU HEARD
BURN UNIT

TOTEM2 PAINTS, HEADSPINS AND KICKS KARATE. DOES THAT MEAN HE'S A JACK OF ALL TRADES BUT MASTER OF NONE? MMM. WINNING JISSEN KARATE TITLES ARE TESTAMENT TO HIS MARTIAL ARTS SKILLS; B-BOY INSTRUCTOR AND MEMBER OF THE BURN UNIT EXEMPLIFY HIS FLOOR WORK; AND IF THE FOLLOWING PAGES DON'T CONVINCE YOU THAT THE BOY CAN WRITE THEN YOUR EYES NEED SORTING: BLACKBOOK DOWN

INTERVIEW: **TOM DARTNELL**

As far as graf history is concerned, Totem2 was a late starter starting as he did in 1991. Inspired by skateboard graphics, comic art and established writers in his neighbourhood, his exploits kicked off in the unaffectionately known Dirty South aka Atlanta, Georgia USA. Eleven years down the line and he's clocked up some hefty international mileage, hooked up with some of the best and runs with crews including 3A [G. 18], GSK and a bunch of notorious pioneers from the BX that you might have heard of called TATS Cru.

Who or what is responsible for your style? At first it was Notch and then Noah. Both had an ill character style - I was a character writer at first. Their style was soo ill. I was biting them left and right, ha ha! But for the last 10 years my graf has been on this mechanical shit. Mostly like Gundam [a Japanese animated series]. I am of Asian decent and grew up watching Gundam from the age of 5 and drawing the different types of robots. I figured that since that was what I was into, that's what I'd paint so my first few paintings were of Gundam-esque robots.

There were a few heads trying to claim they created that style, but I'm Asian and that Gundam-mechanical style is from the Orient. I grew up with it. It isn't a gimmick, it's me through and through. It's easy to see that my style isn't just a Gundam robot warped to say something, or some anime movie gimmick. It's a piece that looks similar to those robots but has its own life. My version of a mechanical organism.

Last time Graphotism spoke to you, you were rocking the 3-D shark style, to what point has this now developed? It's still the same thing but more involved. It always was meant to look like a mechanical shark, but now it's a mechanical "thing". I guess my stuff has been looking like a mechanical vulture or something. It's more detailed now and my technique is more suited for the style and feeling I'm looking for. I'm still trying to make it have the same feeling of a cold elegant machine with it's own intelligence, that of military design - armoured, weapon systems, warlike. Fuelled with an anger you can't see, like it's been sitting in a hangar for 15 years. Like looking into the eye of a barracuda - no expression, no anger, nothing - but you can tell it will do something in a blink of an eye, and you don't know what that might be.

Why did you go for a 3-D style? It gets the point across better for what I'm going for. 3-D ain't for everyone but then again I paint many styles; maybe more than my 3-Ds, but I'm more known for my 3-Ds, I guess. When I was first starting out I was forced to do it: Noah did the styles, Angel did the characters and I had to do 3-D. But with no mags to copy I had to guess at it, it was pretty frustrating.

Where do you see your style heading in the future? Man, I wish I knew. It's getting' pretty buck wild now. Maybe to the point where I'll have to break my balls and use a stencil cap, even though I'm not a fan of it.

You seem to place a lot of importance on sketching, why is this? Just want my stuff to look like I want it to. My stuff from the last few years has been freestyle.

How do you think sketching aids the development of a writer? For young writers you gotta get your shit together before you go into battle. Like going into a war with a BB gun when you could have a Gattling gun if you work long enough.

Why do you think a lot of new school writers aren't into sketching? I guess some heads have an idea or feeling in their mind and just go out and try to paint it, but sometimes that leads to biting. You just saw a Revok piece then go out and bomb and wonder why people are calling you a biter.

With such a good style and technique have you ever tried to enter the traditional art scene? Not really. It don't jive my turkey too much but I'm down for anything if it comes my way.

Tell us about the influences on your attitude to painting? Noah. He really put me on that "it don't matter" shit. He made me understand that its aiight to not do what everyone else is doing. Everyone was on some New York shit here in Atlanta back then, but me and the rest of the BTM crew had other plans. We were painting babies in syringes while niggahs was painting b-boys. Many hated on us but now that stuff is pop.

What's the scene like in your native Atlanta? It's cool. It could be better, but I like it this way. Chill, nahmean? You can bomb and do whatever without the sky falling down on you. There is a vandal squad but a very small one and a very stupid one. They just be sending red dogs after us.

Red Dogs? Red Dogs are the government bullies. Basically cops with the right to infiltrate and beat the hell out of you and do other things that normal cops can't do. They're like vigilante soldiers. Listen to Goodie Mob's song *Dirty South* on the *Soul Food* album, and the guys in the beginning of that song are the Red Dogs - mean niggahs.

How has Atlanta influenced you? Atlanta is a grimy place. That's why the term "Dirty South" was made in Atlanta. Heads here are different. I've been to 'hoods in the South Bronx, Brooklyn, Chicago, Seattle, Miami… nothin' like Atlanta. I can't explain it. I grew up poor and my mom had to do what she could to take care of me. Atlanta was hard on her and I but the streets taught me a lot. My life is a hustle from birth thanks to my pop. I know what time it is on the streets. As for graf, we didn't have mags in my early times, we had true tradition here. Style was passed down like it should be, even if it was on some different shit.

How did you become a part of TATS Cru? It was a funny situation. They did a job here in Atlanta, and they asked for someone who was good here and somehow someone mentioned me. They made contact and we hooked up. It was crazy, I met them at the hotel and they tried to clown me. Usually no one clowns them but I clowned them back. Then they felt that I had a strong heart, enough to run with old tough BX cats and then I was down. Not for my style, but for my heart.

What does it feel like to be a relatively new member in a crew that has been together for years and are prominent in the history of NY graf? Well, it's flattering and all, but they are my big brothers, not just writers. I can trust them with whatever and they deserve the credit they got. They are some roughnecks that made it but can turn 'hood on that ass quick!

What influence have the other members of TATS cru had on you? Nicer taught me a lot about characters - he's a character king. Bio taught me a lot about letters. BG183 taught me to be on my Ps and Qs with technique. Nosm and How taught me work ethic - if you've met them you'll know. Shame taught me good letters too - his book shit is off the meter. Kenn, Cem2 & Sen2 taught me the art of that crazy Bronx shit. Them niggahs are wild. Maze taught me some house dancing steps. Haaaa that kid is nice, don't sleep!

What do you think you bring to TATS? I'm the baby boy, the youngest. I cover the South, hold down this end for my squad.

How often do you get together with them? It hasn't been too often lately, I've been travelling a lot but I'm due for my yearly beatdown. But at least I get to swing back! Hahaha.

How much steel have you painted? Hehehehee! Quite a bit.

How important are trains to you now? Its aiight. I'm not so serious as I used to be but lately it's just been overseas transits. I love Italian trains… and Japanese trains… and Swiss trains… New York's are aiight too.

What are your views on the notion that graffiti is only "real" if it's on subway trains, as opposed to freights and walls? I don't care. To each his own. Whatever tickles your pickle, tiger.

What is the train scene like in Atlanta? Freights are done all the time. Lots of good freight writers here. As for Atlanta Transit, I was the first. Then me and my partner Esteme killed 'em a bit.

How did it feel to paint NY subway trains? Good. Nostalgic, I guess.

Any yard chase stories? I hit the snooze button on a rail cop and beamed him mad times with rail rocks while he was unconscious and ran away when he woke up to pain. It was a long time ago and wasn't a nice thing to do. I learned how ruthless I could be from that incident. I'd never do anything like that now.

Enlighten us on your involvement in the martial arts and b-boying? I've been a fighter all my life. I was a bad kid and my mother got me into Karate to try and discipline me because my father wasn't around. I started when I was 5, then I started to really take to it. I began my life as a martial artist and started learning to control myself, then I started fighting professional in full contact bouts in Japan. I stopped recently to take care of myself and my fiancée. I've seen many fights in the streets and they never lead to anything. Many scars, lots of memories. As for b-boying, that's my stress relief. I'm aiight. Nothin' too tuff. I was a better fighter.

What have been your outstanding accomplishments in these scenes? I was a Jissen [real combat karate] champion in Japan in 1998 and '99 and other championships. As for b-boying, I don't really care about competitions. I just dance for self but I'm starting to get out there, a few video cameos, hahaha!

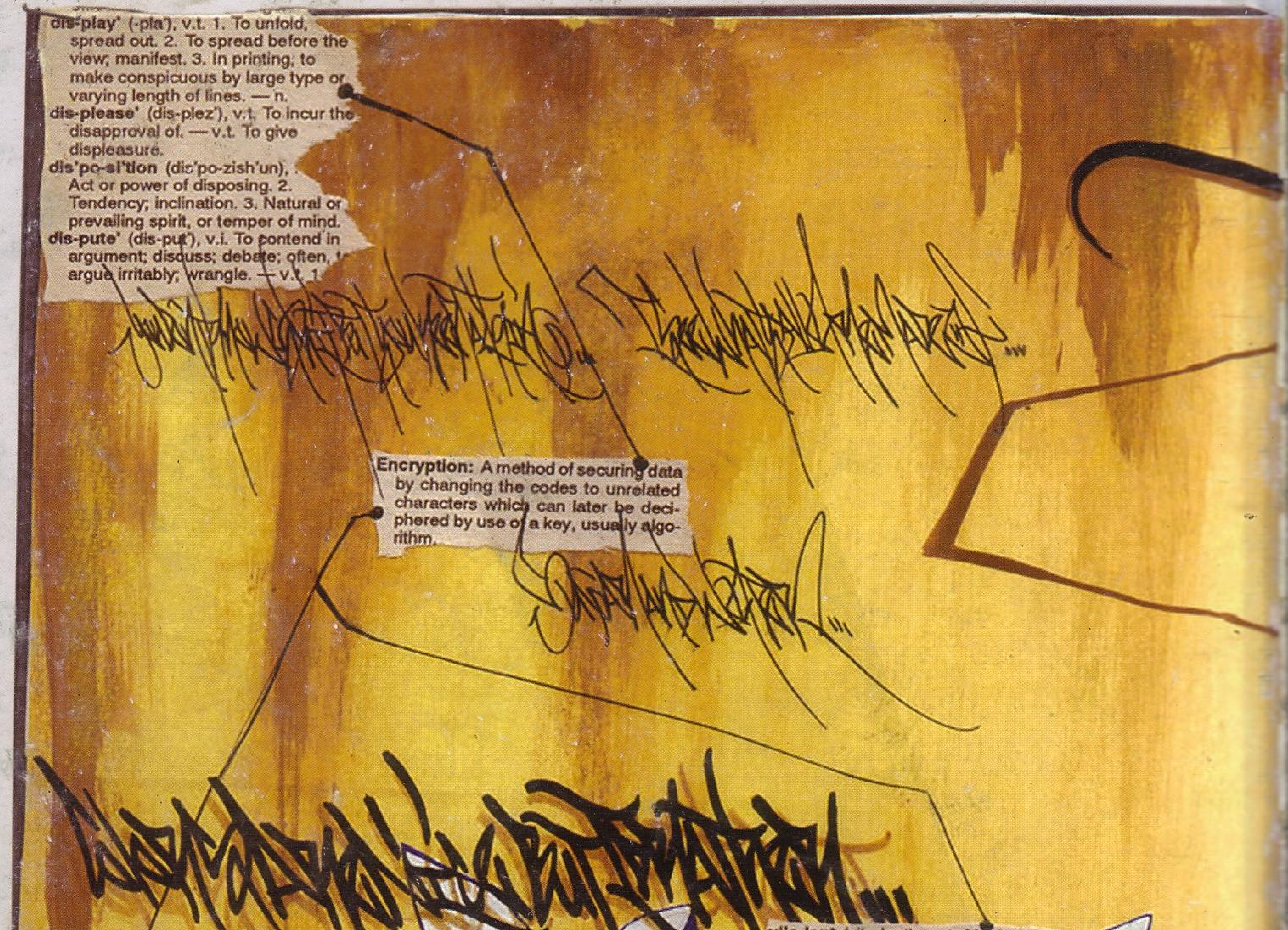
How do you think your involvement in these effects your graf? I've been a fighter, and I've had to fight for what I believe in. Even in graf. Everyday you go into different situations not knowing what you'll do, or what you're capable of.

Have you ever had to use your martial arts skills in the graf scene - either to settle beef or in a chase? ....Hehehehe.

What would you say your biggest accomplishment has been in graf? Making many good friends through graf. It means more to me to have someone I can count on than having the best burner, or fuckin' the finest girl, or whatever makes you hard.

What's hot and what's not about the graffiti culture in the 21st century? Graffiti should be only taken in small amounts; too much is poison. I do other things to get away from it sometimes. Remember, most writers have something wrong upstairs, so I don't listen to them much. I only think of my peeps and painting with them, not painting to appease the masses. I don't like the fact that people aren't trying hard anymore. In 1995 people and style was blazing, now cats are doing what's easy to compensate for lack of skill. It's a shame. Style being tossed around like hoes - used then on to the next one - not knowing they infecting the culture. Also not coming with their own. Sad.

How do you think graffiti has influenced your life? I think that I tend to size things and people up. It's that way in this game. Can't trust people lately. Accidentally, it carries over into my real life, and I find myself doing things that works in graf but not in real life. But I killed that quick and I'm supporting myself with my art now. Scary sometimes, no food on the table hit the block with my book. Nahmean? ●



dis-play' (-plā'), v.t. 1. To unfold, spread out. 2. To spread before the view; manifest. 3. In printing, to make conspicuous by large type or varying length of lines. — n.

dis-please' (dis-plēz'), v.t. To incur the disapproval of. — v.t. To give displeasure.

dis'po-si'tion (dis'pō-zish'un), Act or power of disposing. 2. Tendency; inclination. 3. Natural or prevailing spirit, or temper of mind.

dis-pute' (dis-pūt'), v.i. To contend in argument; discuss; debate; often, to argue irritably; wrangle. — v.t. 1.

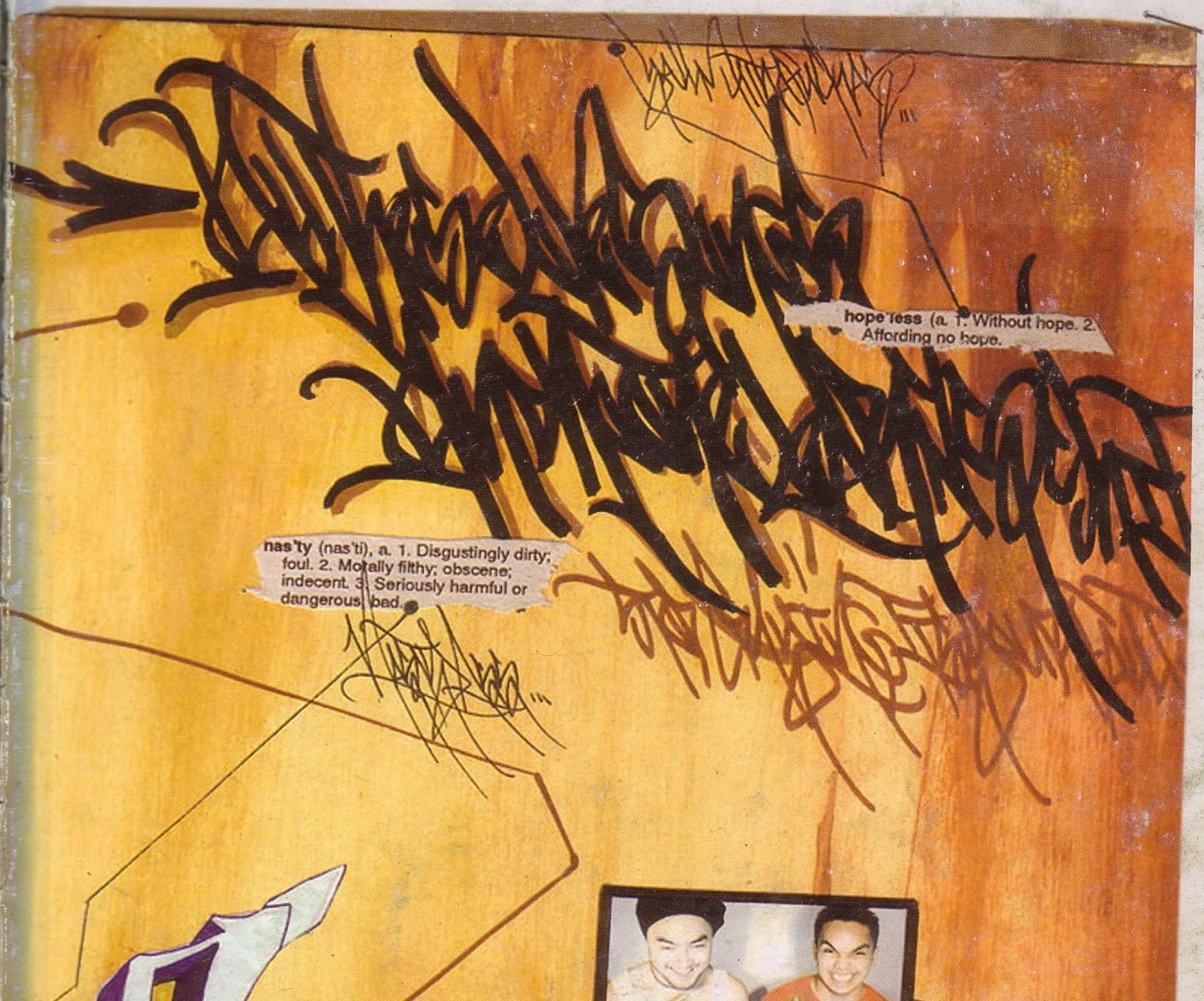
Encryption: A method of securing data by changing the codes to unrelated characters which can later be deciphered by use of a key, usually algorithm.

vi'o-lent (vi'ō-lent), a. 1. Moving, acting, or characterized, by extreme and sudden, or improper, force. 2. Passionate.

mon'o-chrome (-krōm), n. Painting or drawing in a single color.

spank (spank), v.t. To strike, or to strike the buttocks of, as with the open hand. — n. A slap on the buttocks.

spar, v.i. To box with fists. — n. A contest at sparring.



hope'less (a. 1. Without hope. 2. Affording no hope.

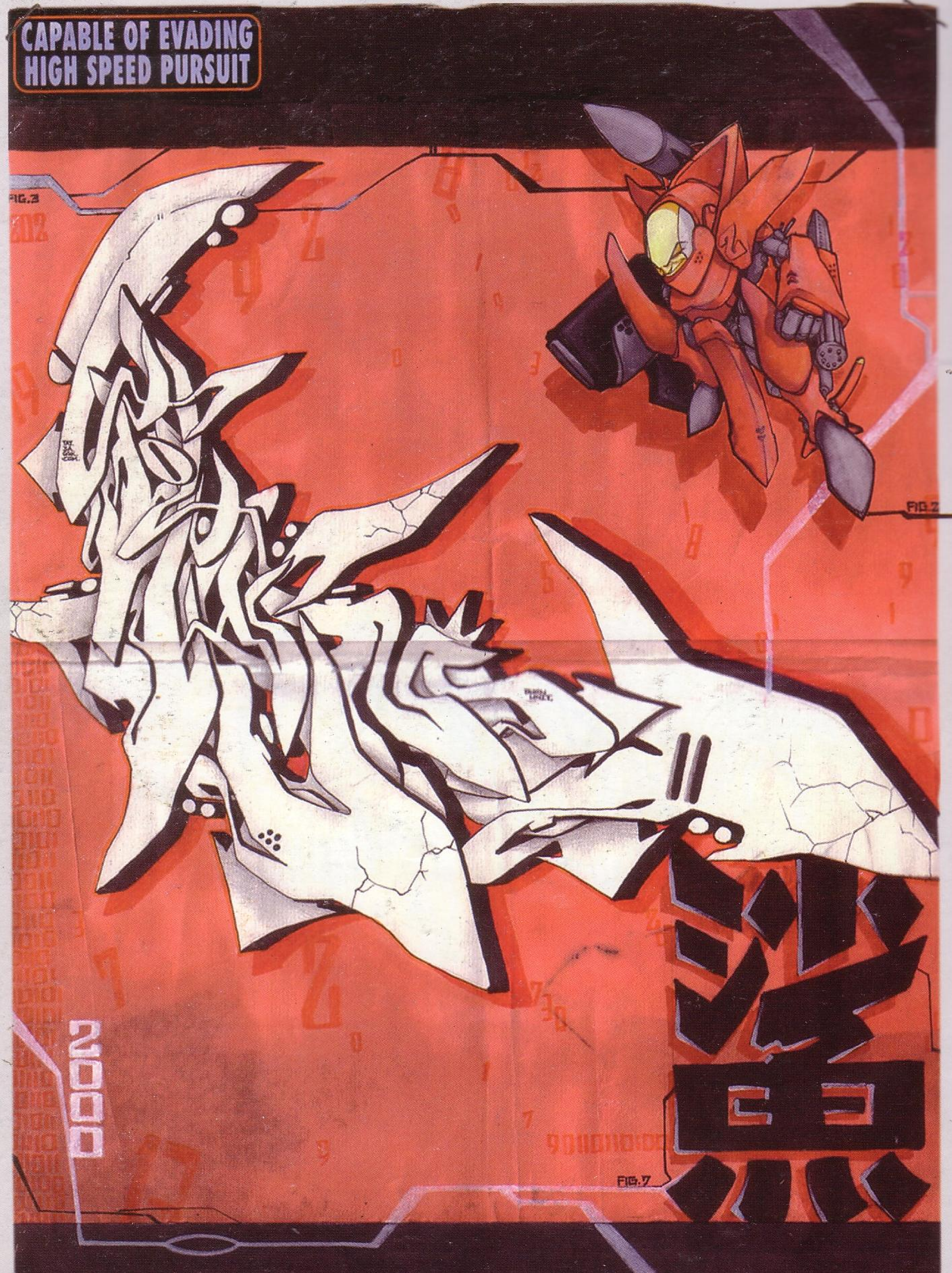
nas'ty (nas'ti), a. 1. Disgustingly dirty; foul. 2. Morally filthy; obscene; indecent. 3. Seriously harmful or dangerous; bad.

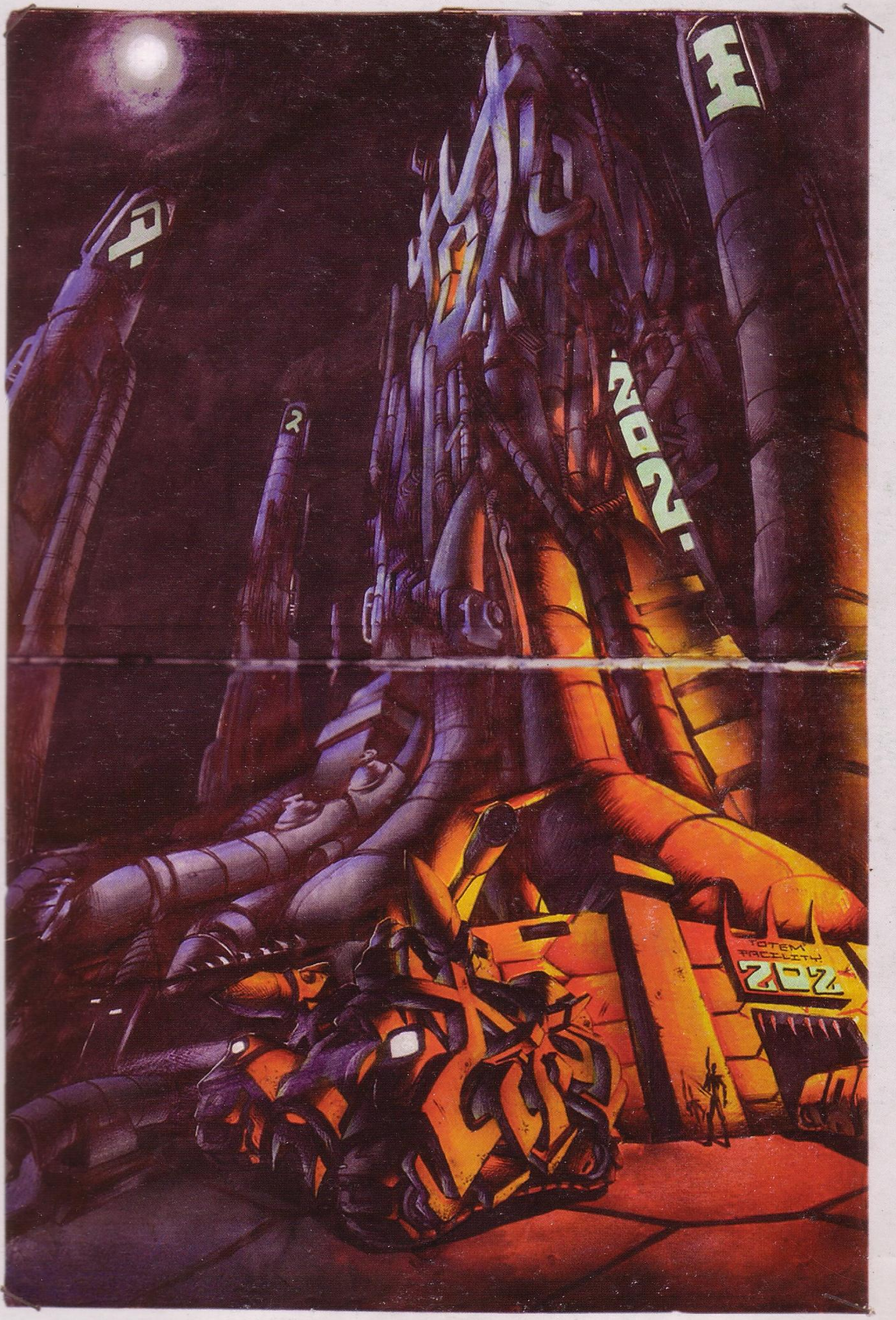
dev'il·ish (a. Resembling, or characteristic of, the Devil; diabolical. — adv. Excessively.

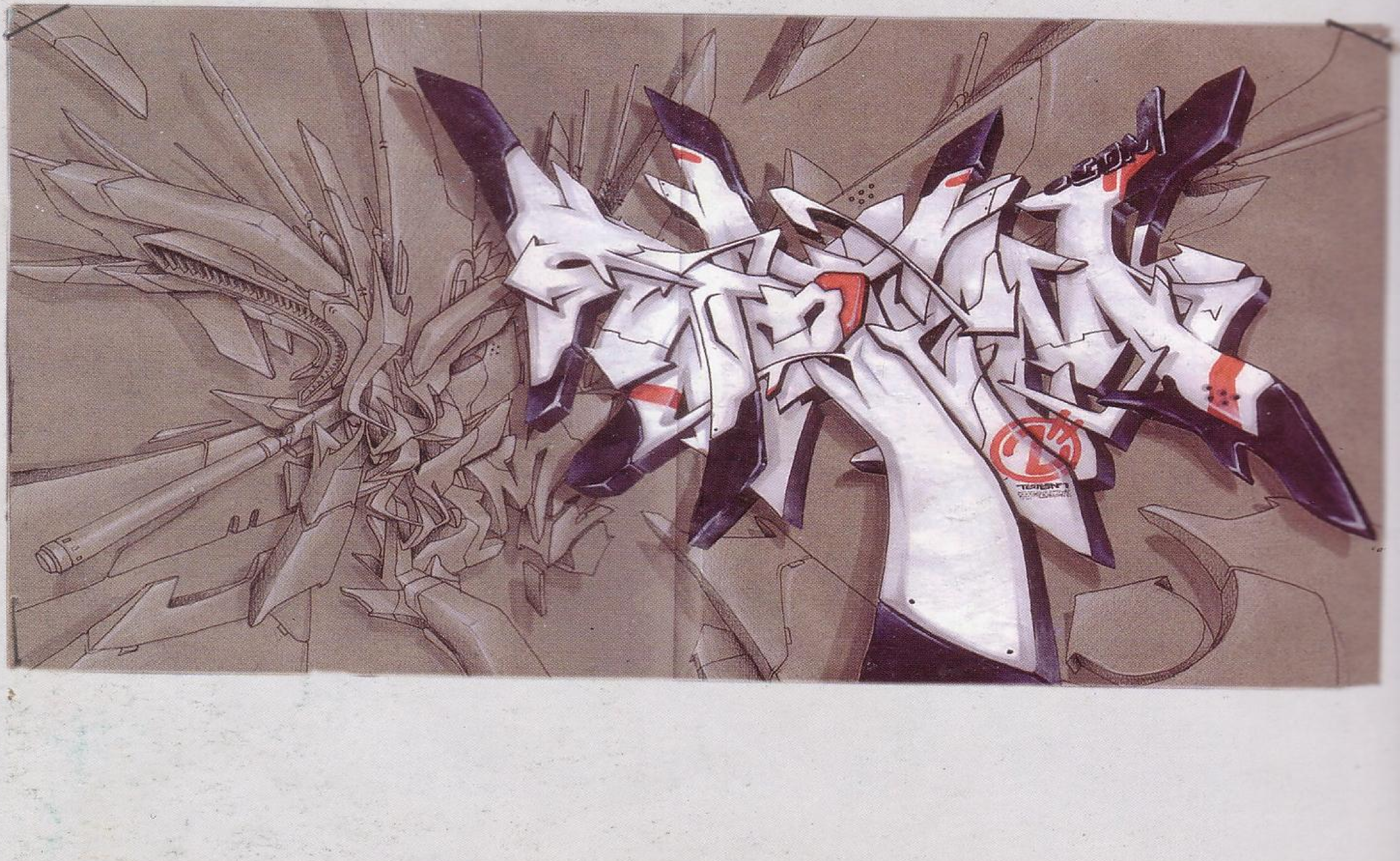
YOURS (yoorz); dat. & obj. YOU. personal pronoun of the second person, indicating the person or persons addressed, and used as a nominative or objective plural, and as a nominative or objective singular.

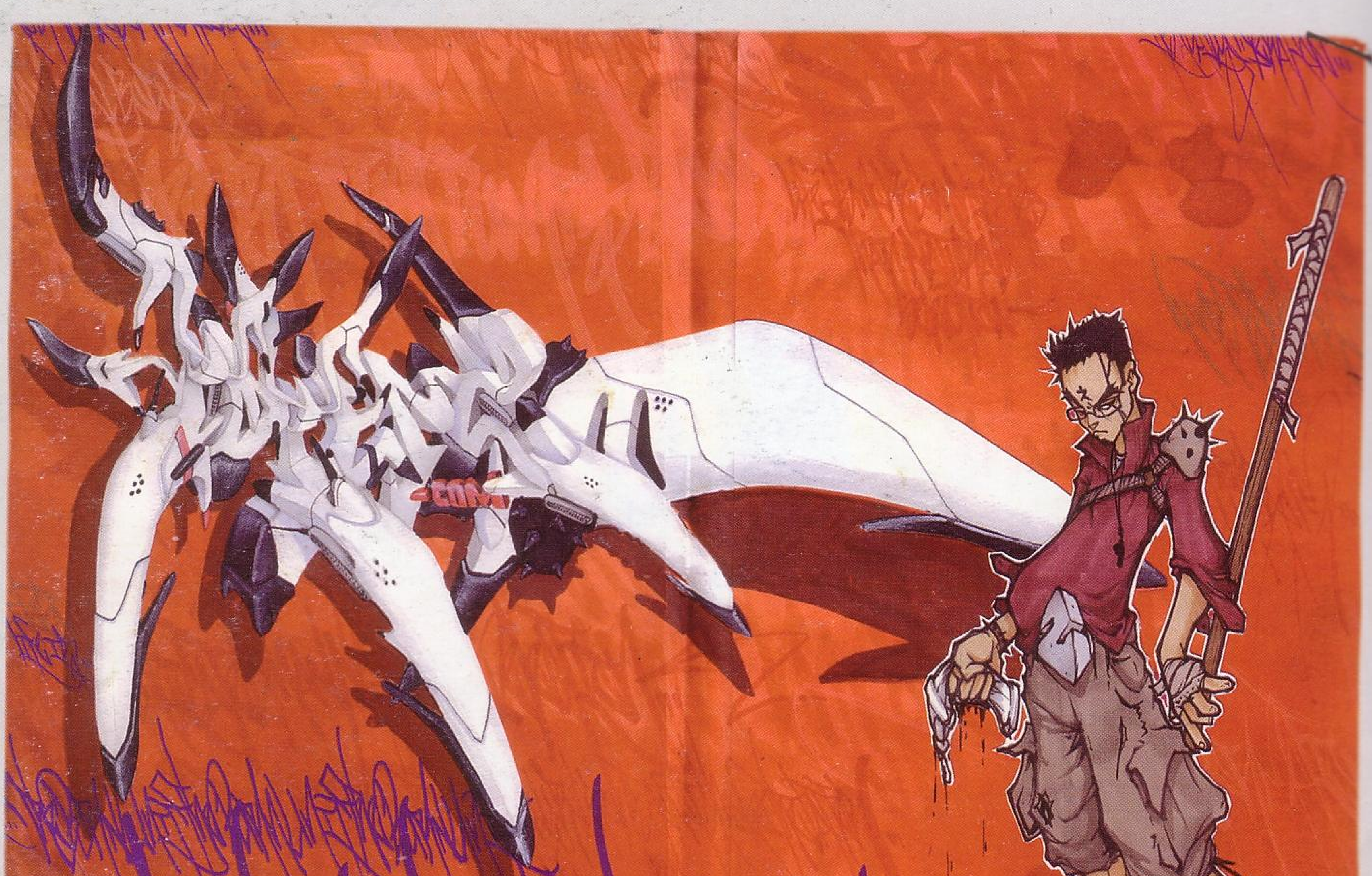
stal'lion (stal'yun), a. A male horse not castrated.

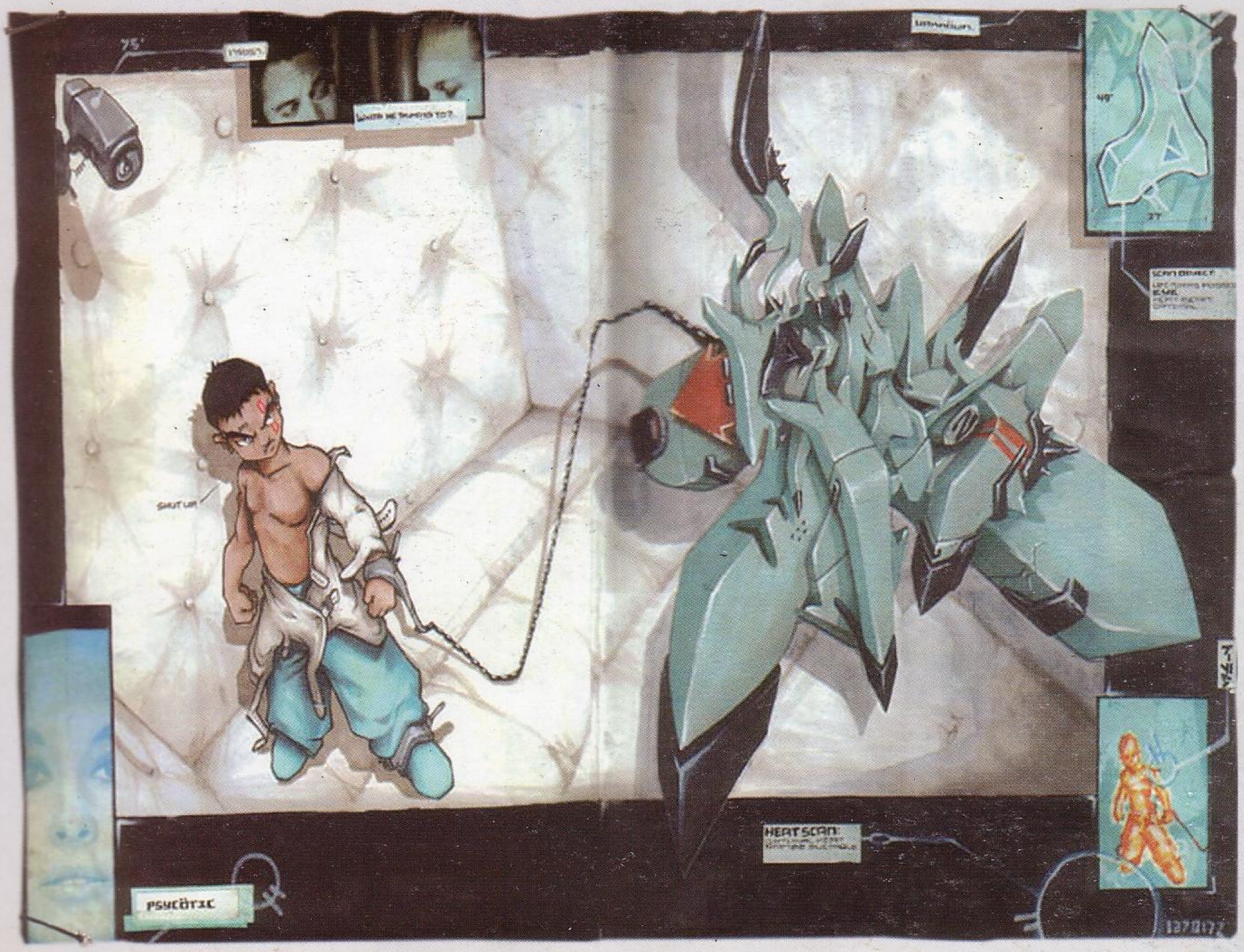
stam'i·na (stam'i-na), n. Staying power; endurance.


CAPABLE OF EVADING
HIGH SPEED PURSUIT
FIG.3
FIG.2
FIG.7
2000


202.
TOTEM FACILITY
202



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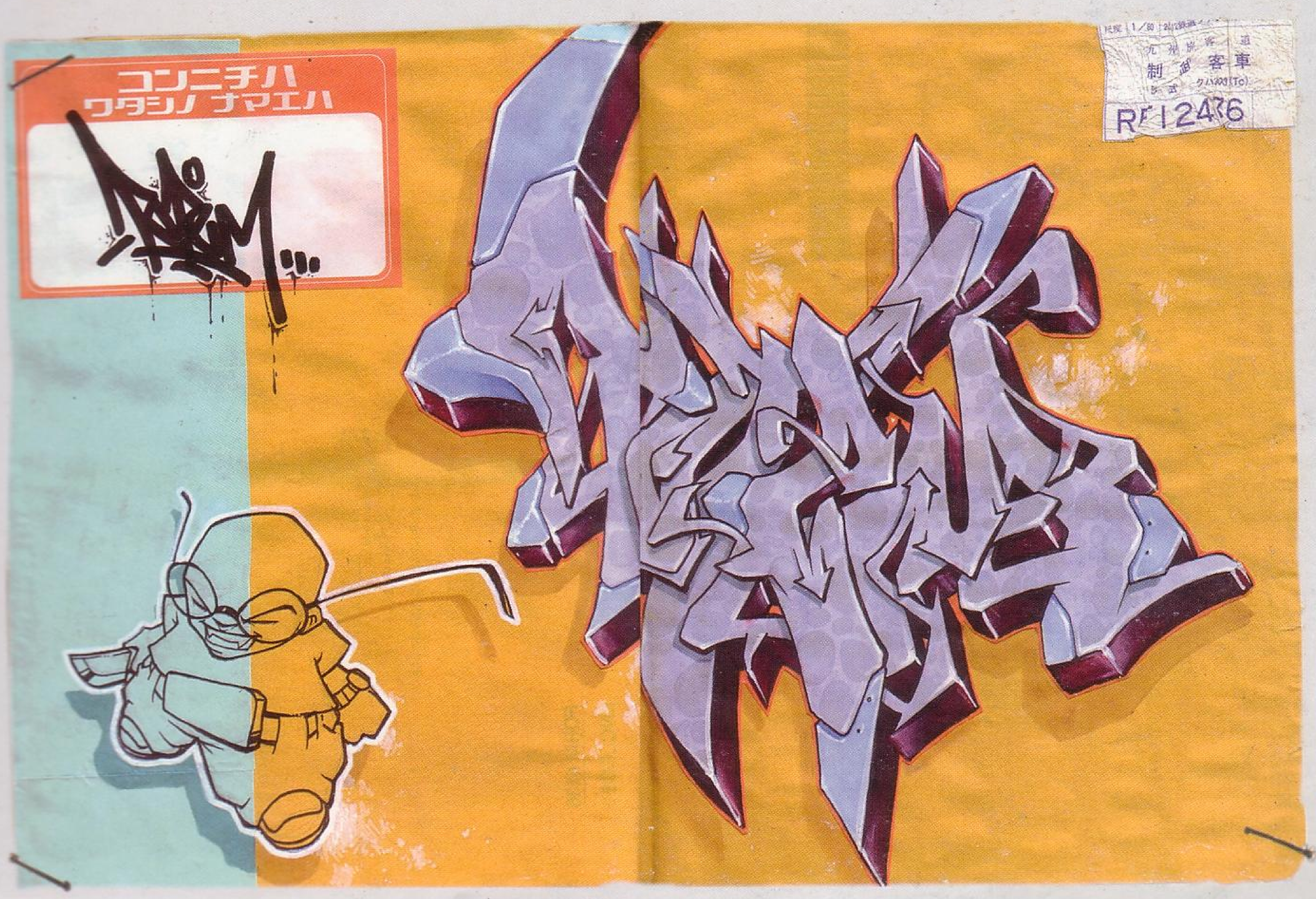
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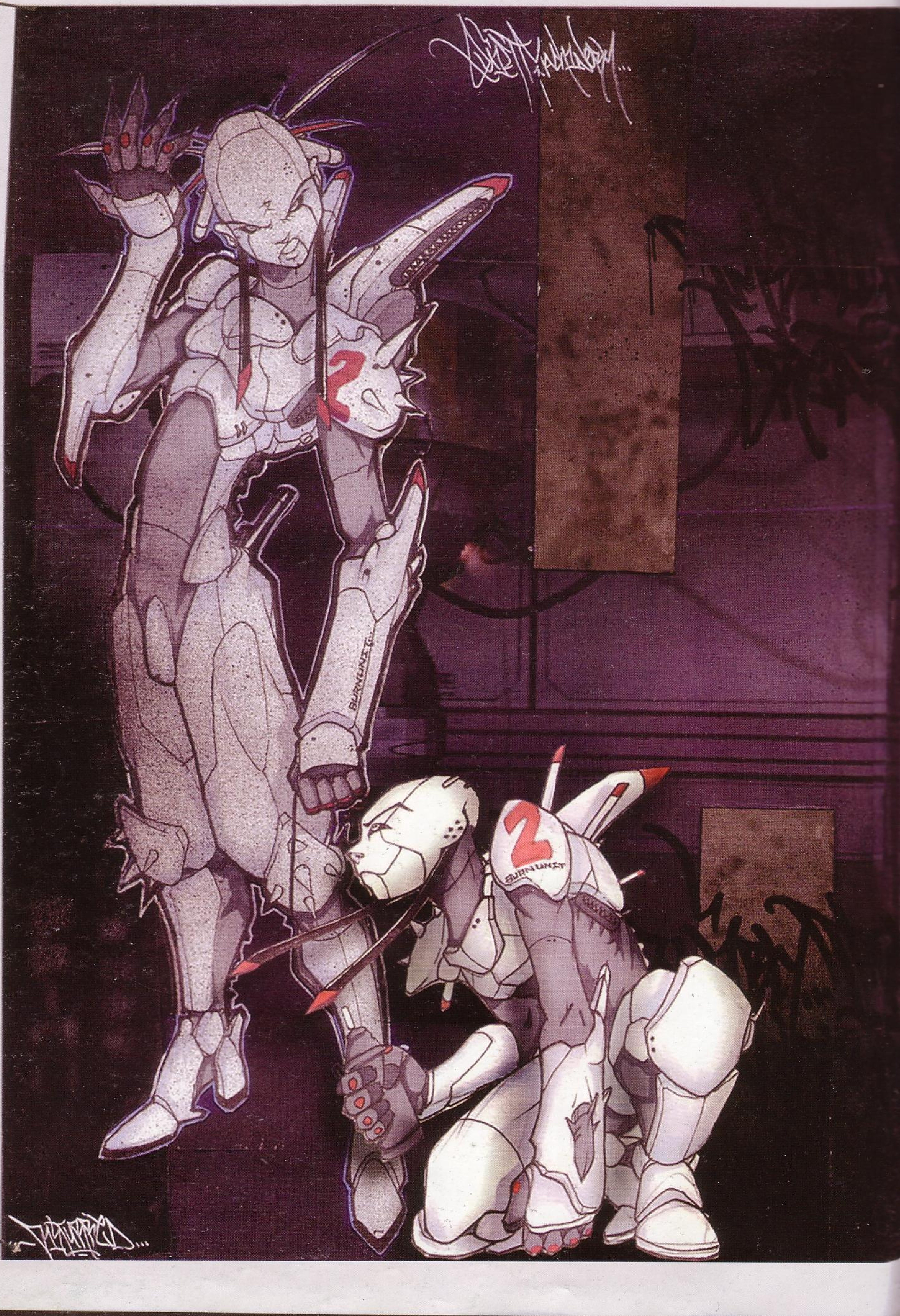
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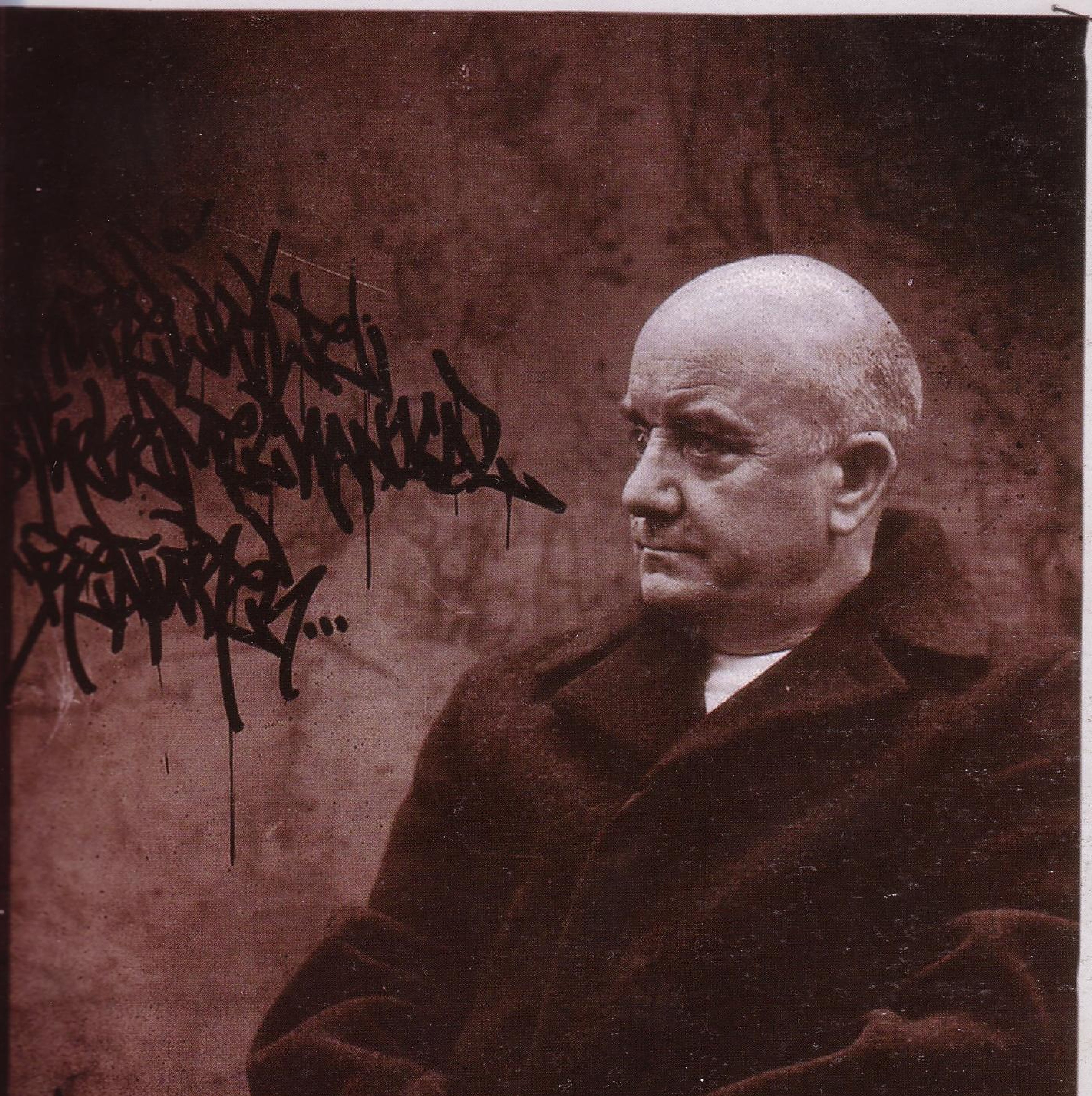

ONE OF THE RISKS UNDERCOVER COPS RUN IS THAT THEY BECOME SO IMMERSED IN THEIR ALTER EGOS THEY TURN NATIVE. EMPATHISING WITH THOSE THEY WERE SENT OUT TO ENSNARE THEY FORGET THEIR DUTIES AS ENFORCERS OF THE LAW AND BECOME OUT AND OUT CRIMINALS.

ANYTHING GOES WHEN IT COMES TO HOES BUT BUFFING AIN'T EASY

THE PRACTICE OF BUFFING (GRAFFITI REMOVAL), IS TAKING ON THE MANNERISMS OF ITS ENEMY TO THE POINT WHERE THE MARK OF THE BUFF HAS AS MUCH MERIT AS THE GRAF ARGUES YVETTE BODDINGTON, WHILE TWIST HAS THE FINAL WORD

The word "buffing" is graffiti writing vernacular like "tagging" or "racking" (stealing - usually paint). But where tagging and racking increase graffiti writing's ubiquity buffing is supposed to be its downfall. Buffing is the cleaning or painting over of graffiti. It is the "de-faming" of a writer's name, an attempt at destroying an individual's freedom of expression by altering and masking his or her craft from it's original intent – that of "getting up". Buffing is Stalinist in the way it deletes a city's written history when it permanently wipes out graffiti's pronunciations. Buffing is all about territorial control.

There is a need by some to eradicate graffiti at all costs, just as there is a need and urge for some to leave their throw-ups on shop shutters. It could be said that both use a similar obsessive energy in going out onto the street. Buffers are becoming as quick to "get up" as writers because to be effective, their activity needs to be on a par with those armed with markers and aerosols. The funny thing is that whilst bombers are more often than not talked about as a bacteria infecting the public's quality of life, it is buffing that is the true parasite. Buffing couldn't exist without graffiti writing. It lives off the sweat of bombers and without their actions an industry would disappear faster than your average boy band.

Now with those with a bee in their bonnet about it, graffiti is a negative as noticeable as Lady Godiva riding naked through the streets of Coventry. Passing under their radar, however, are the marks left behind by those attempting to do their bidding. They should take another look because the stains left by buffers are popping up on every other street as some kind of unsanctioned urban camouflage. Graffiti, which adds to and enhances a grey environment, is considered an eyesore while buffing's haphazardly placed tones and mis-matched coloured blocks - often overlaid in a slap dash fashion - are considered much less of a blemish on our cityscapes.

Ironically, it isn't illegal. Buffing's blotches and smudges may be a stylistic affront, but if the police happen to pass by and you are seen paintbrush in hand doing a "good turn for the community", chances are you'd be encouraged not arrested. That despite buffing's aftermath being more unsightly than the original work it replaces. Seems like context is everything.

Yet, banality can breed an ambient charm. Often resembling a crazy game of Tetris, every now and then buffing's elements come together in such a way as to take on a quality and composition of their own, creating "Chance Art". The unpredictability and randomness of this new imagery - made by the collision of paint, ink and methods of cleaning – is, on occasion, visually exciting. A tag might be painted over, then another tag might appear and again it's painted over, this time in a completely different hue that creates a chance visual fabric and an intriguing composition. Over time, layers of juxtaposed colours can morph into something that arguably posses as much merit as the original signature. Much to the anguish of the writer, their work moves into another dimension and guise thanks to this endeavour in covering over graffiti and clearing any trace of it.

At its most ambiguous, it is often difficult to distinguish whether buffing actually kills graffiti or becomes a piece of graffiti itself. When covering a tag, some buffers just trace over it. Like joining the dots or teaching a child to draw, the tag is painted over as accurately as possible only in fresh paint. So instead of obliterating a writer's name, the tag is infused with a new lease of life. This "trace" buffing is turning buffers into artists in their own right (unbeknownst to them). They are creating brand new abstract pieces whilst fulfilling their goals in covering what they deem unsightly.

Buffing also employs as many techniques as writing: be it blocking, scraping, tracing, sanding, high pressure washing and blasting, each technique used builds in its own effects. There are the faint, indelible marks left behind when scrubbing and washing have been chosen; there is the mysterious ghosting

PHOTOR: **STOLENSPACE**

Lying to the
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ON STORAGE
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showing through translucent paint. When sanded off a fence for example, remnants of letterforms are still partially visible, turning them into abstract shapes almost branded into the wood.

The idea that these fragments could hold artistic value in their own right might appear ludicrous, but artists have always been inspired by Chance Art. In the middle of the last century, American photographer Aaron Siskind documented identical seemingly negligible imprints on the streets. The accidental art of our focus shows a passing resemblance to Abstract Expressionism and Colour Field painting as practised by the likes of Barnett Newman and Mark Rothko. In the early 1950s, Helen Frankenthaler began soaking thinned paint onto untreated canvases. The effect was that instead of paint appearing "on top" of the canvas it became a part of it. Called Colour Stain painting, it looks not dissimilar to these photos shot fifty years later.

So, is it turning full circle when writers incorporate buffing into their work? The San Francisco-based writer/artist Barry McGee aka Twist, has documented his buffed over pieces and has used it as a source of inspiration for his gallery work. Using a layering technique in his installation pieces, he combines graffiti with blocks of buffing. His Sad-Sack and Onion Head characters co-exist with these painted over areas and mimic what you might see walking down the street. Looking at this layering effect, you're not sure whether this work has already been buffed or was placed after the cleaners had moved to another locale. It brings about a confusion almost protecting the work from being buffed again. Talk about prevention being better than cure.

What was the reasoning behind using these painted out areas and the layering effect in your installation work? TWIST: It developed out of a specific time in San Francisco when buffing was at an all time high. I learned from the buffers.

Would you say this layering could act as a decoy prolonging the longevity of a piece by disguising it to make it look as if it had already been painted over, thus deterring those evil buffers? I think it was more of a nod to the buffers. Some stuff just looked more interesting half destroyed. It was like the graffiti was involved in a fistfight.

It would seem unusual for a graffiti artist to include painted over areas in their work. Isn't part of the art of graffiti dodging the buff? Part of graffiti, as I know it, is outsmarting your opponent. Here in San Francisco, they hand out free paint to paint out graffiti, as a result, a lot of graffiti you see here is done with that very same paint.

What reaction to your use of buffing have you had from other writers? I can assure you I am not the only one utilising buffing. As I mentioned before, many kids are using the problem to their own solution. I hold them in higher regard than any stupid shit I have done in the gallery.

When you see some of your own work has been painted out, does it annoy or inspire you? Inspire, of course. No work is safe from being buffed, it is all about being in control and the eradication of graffiti at all costs. If you had to persuade one of these buffers to appreciate the aesthetic values of tagging, what would you say? Nothing. They possess the same passion we possess. We are almost the same people if you really look at it.

Could buffing be described as Chance Art? No. Buffing and the erasure of graffiti are more of a visual argument to me. They make me laugh. It would be a stretch for me to call it [buffing] art - graffiti too for that matter, as they both work outside the "art system". It is this I applaud. I enjoy layer upon layer in the urban environment.

Graffiti is an action, buffing is a reaction. Do you think it's ironic that the act of graffiti is illegal but buffing isn't, even though it could be thought of as being more visually prominent? One is fun the other is a chore. Both do it to become famous in their neighbourhoods.

To deter writers from striking again, the authority's view of buffing is to eradicate graffiti as quickly as possible. Are they winning the war or cleaning surfaces for new work? No one wins in war. We now have acid glass etching in response to buffing.

The idea that these marks could be pieces in their own right might seem ludicrous, but compared to work by abstract expressionists the similarities are strangely familiar, is it art or annoyance? It's a temporary erasure. We paint over the billboards with the buff paint, but they, like us, come back. Forever hand in hand.

Buffing is becoming an every day visual characteristic of the streets, in varying similar tones, and only obvious to those that are visually aware. Would you agree that buffing is becoming an urban camouflage? No. To me it's a sign of health. I can go to a city and proudly take note that someone has something to say, rather than being told what to say. The kids are always one step ahead. ●

TWIST INSTALLATION

just writing
my...
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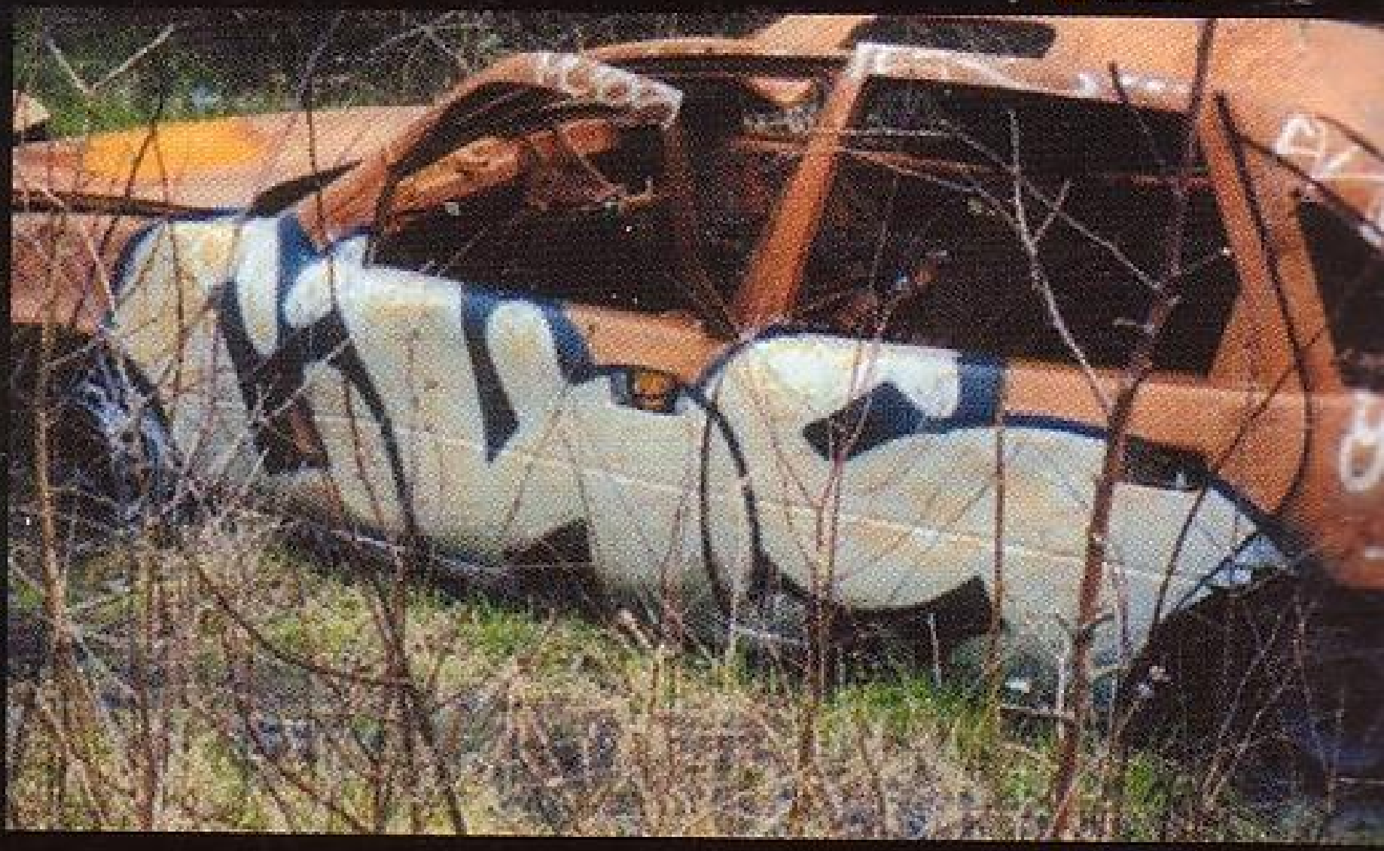

▲CKS

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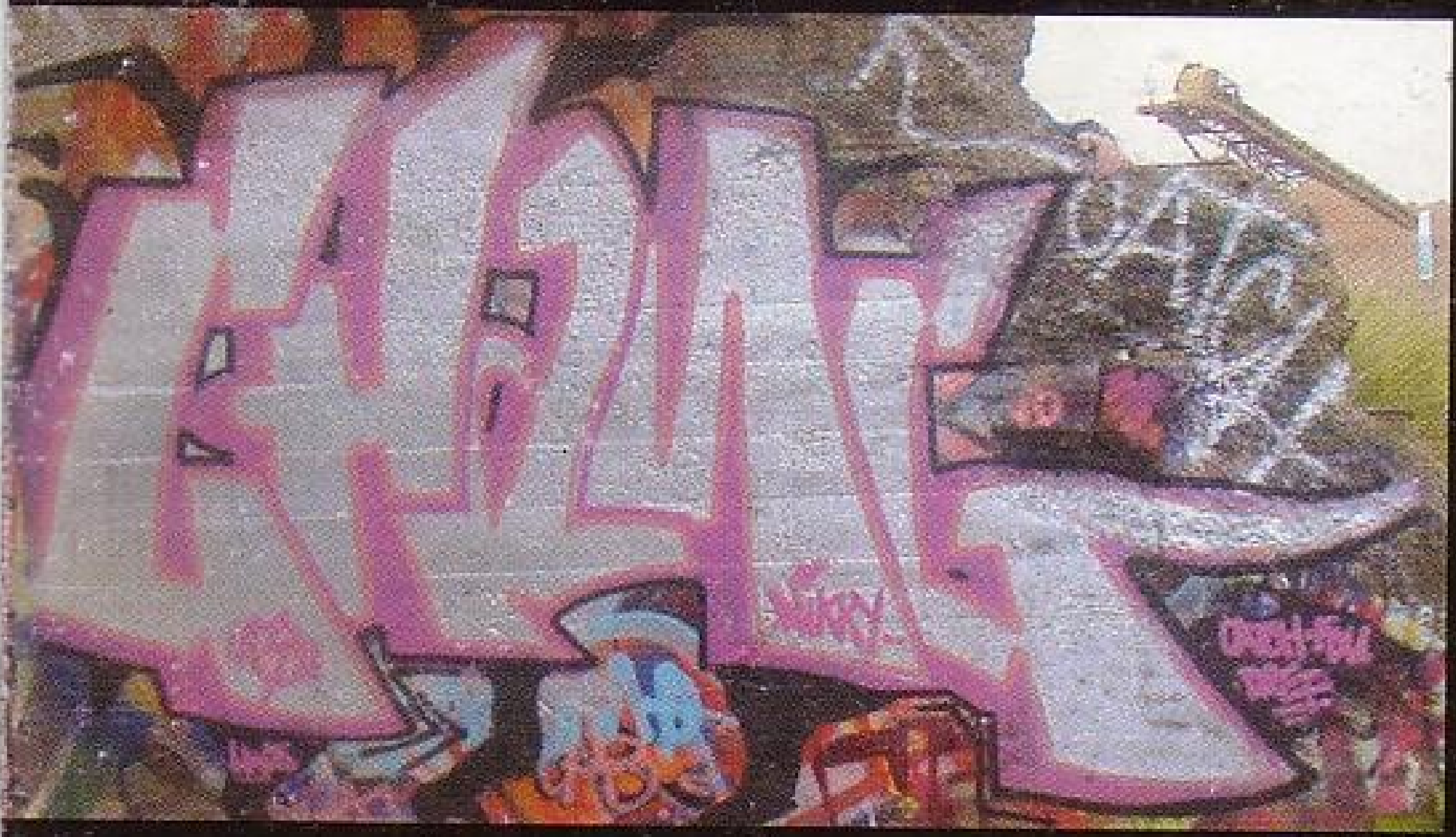

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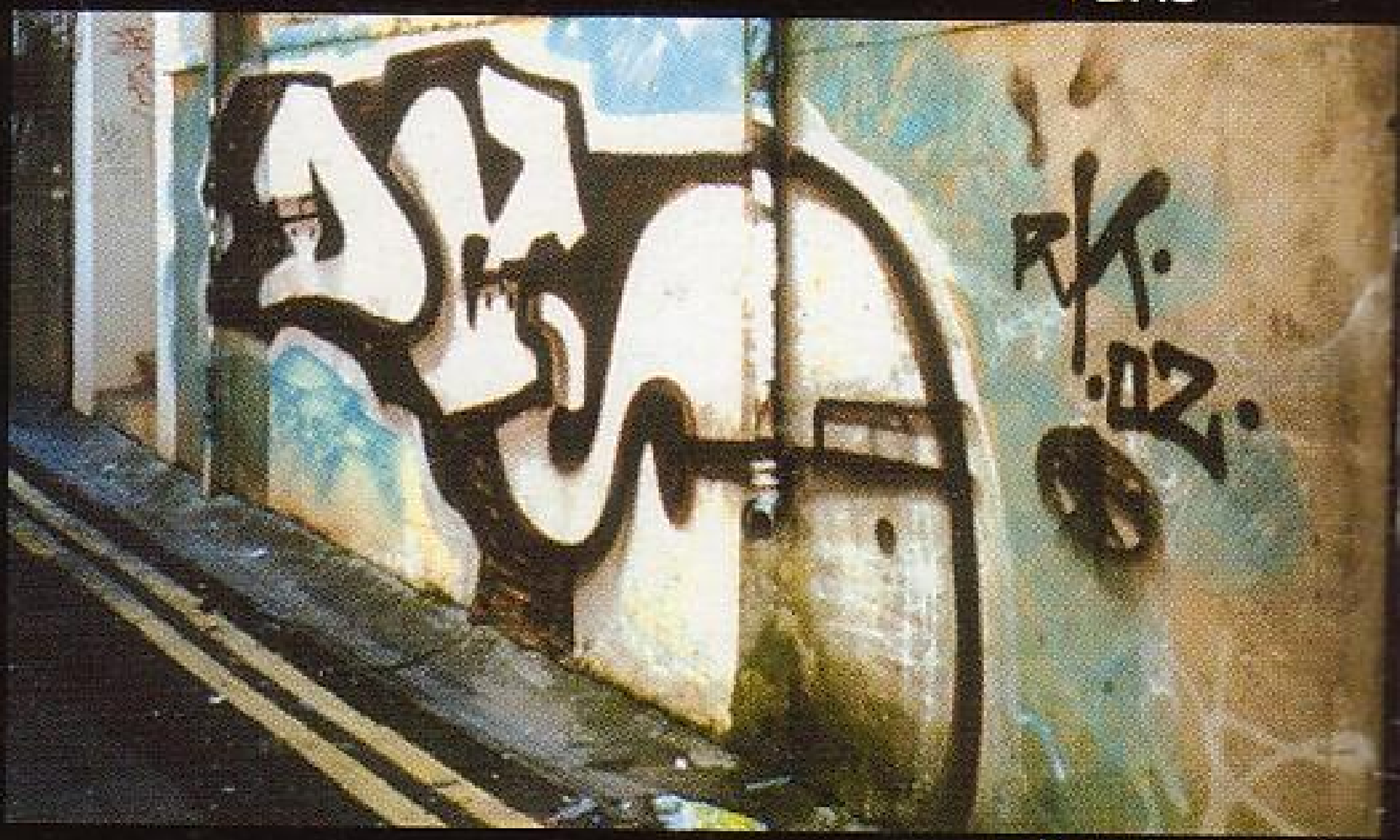

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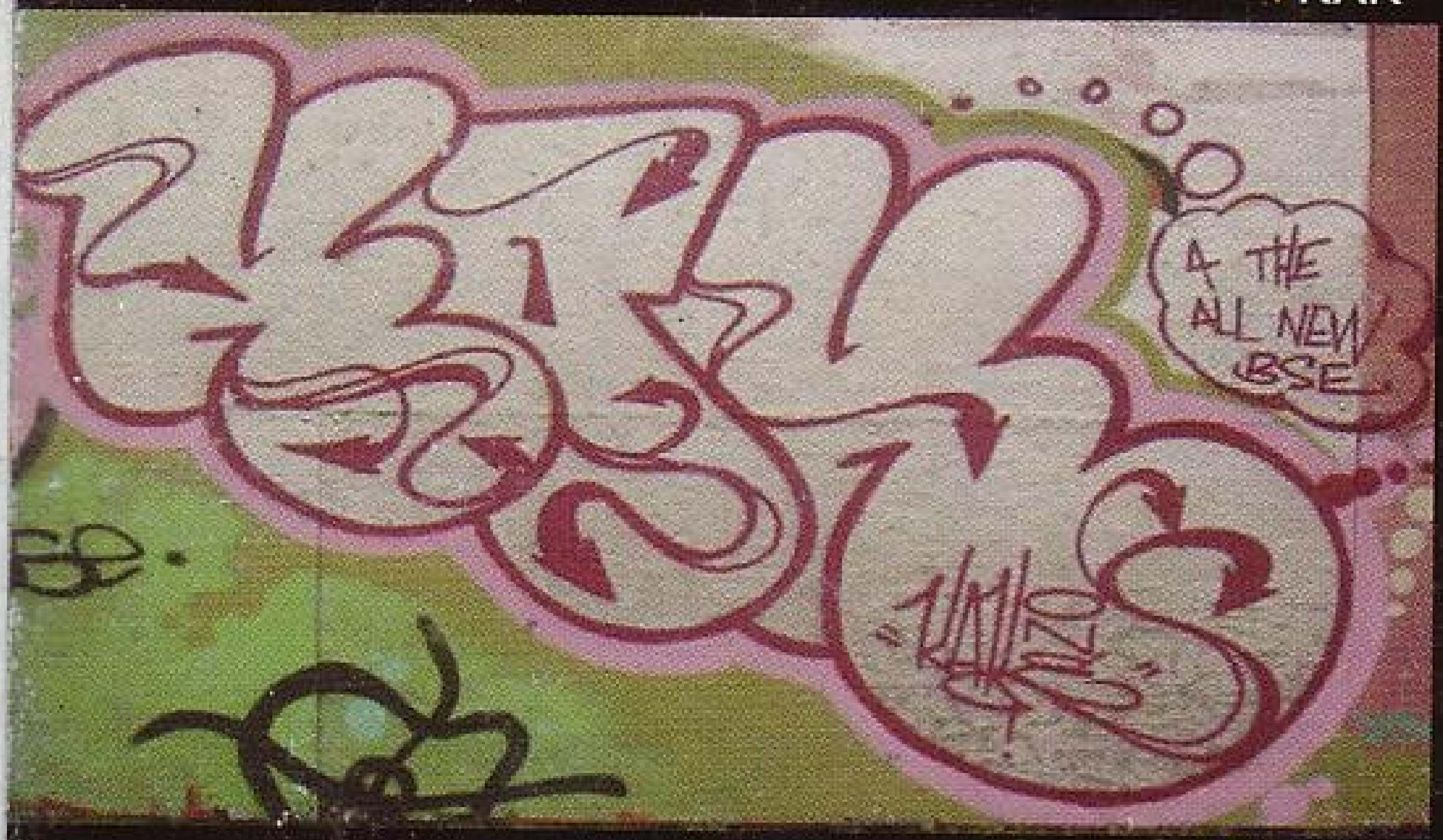
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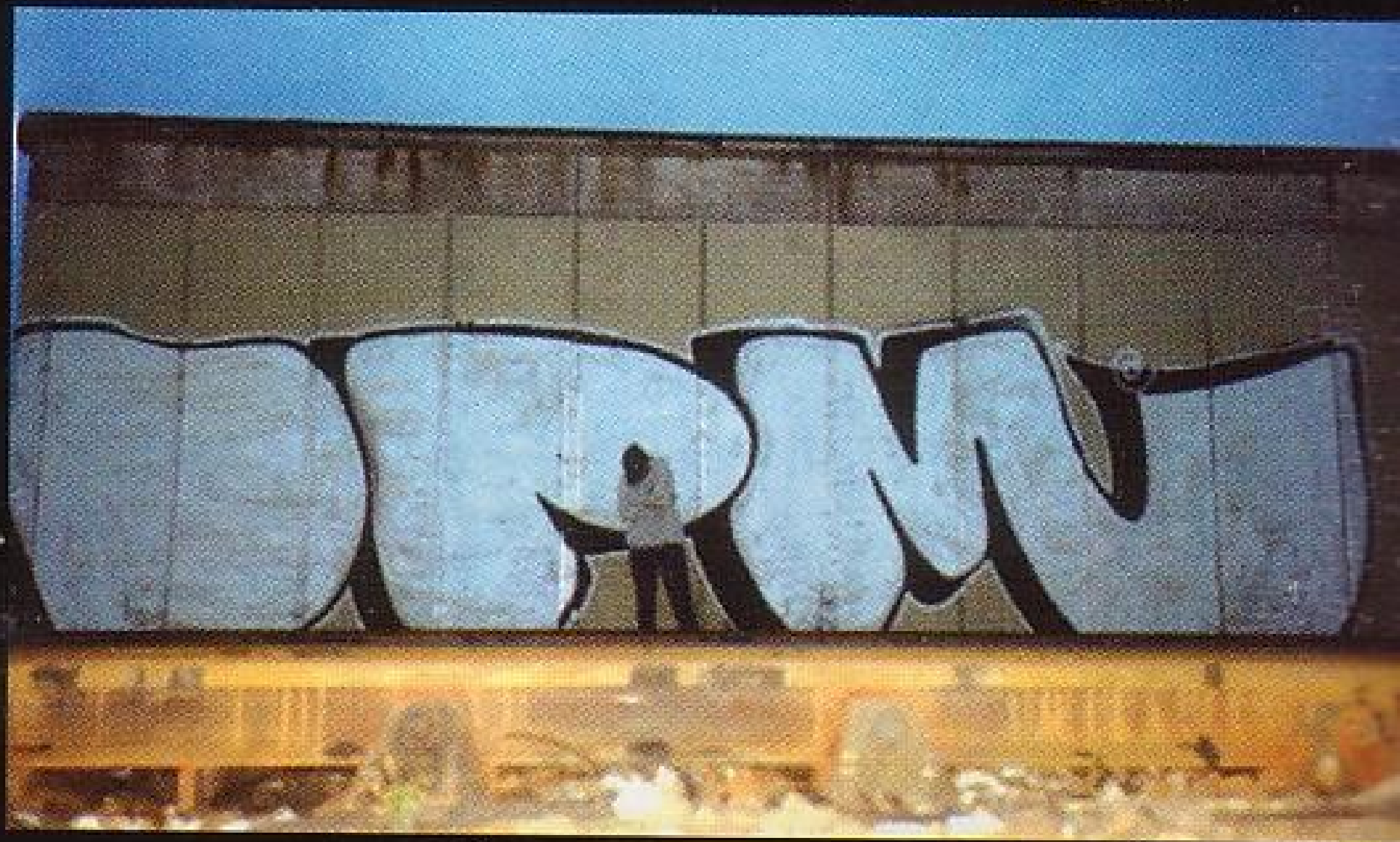

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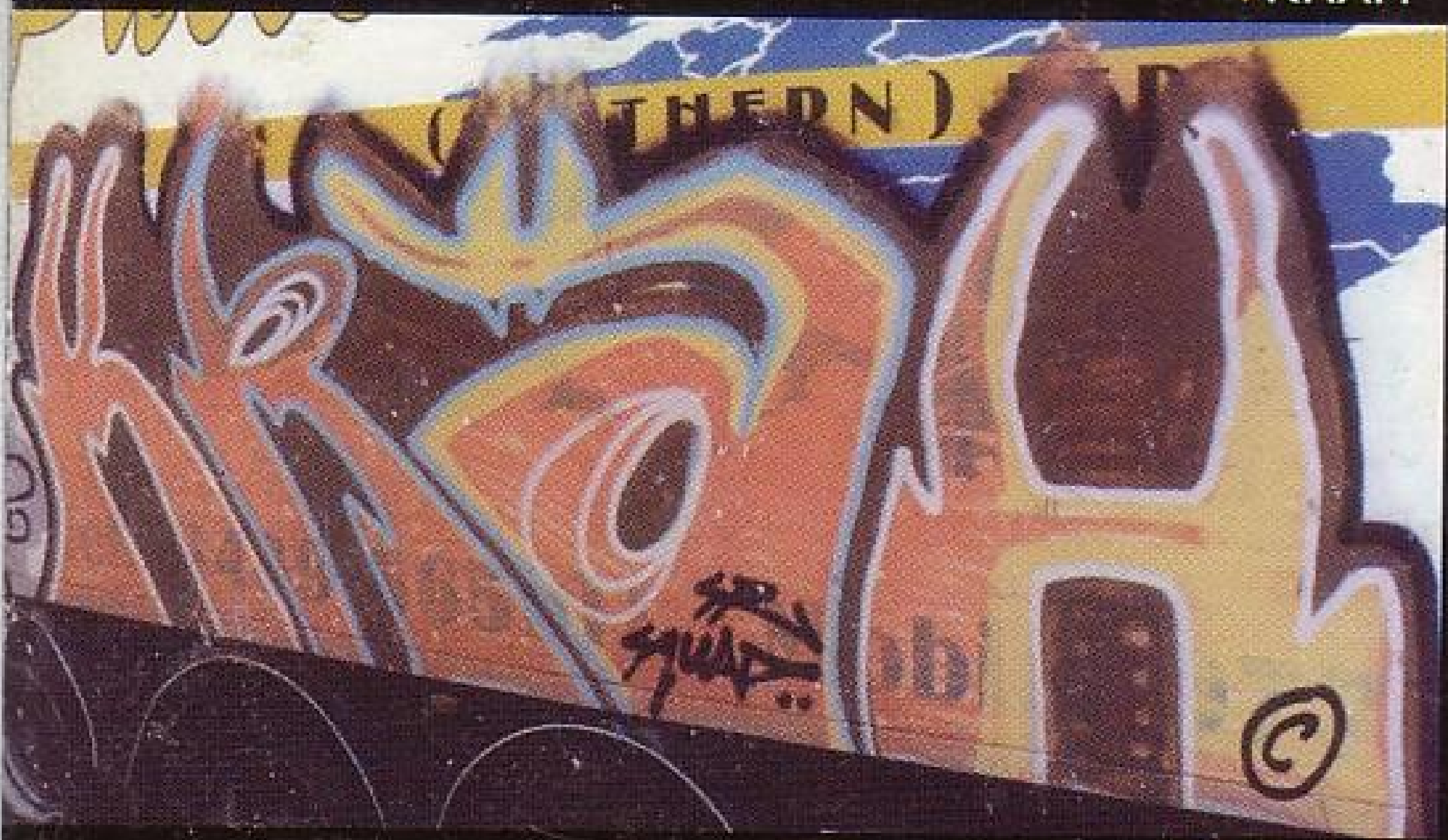

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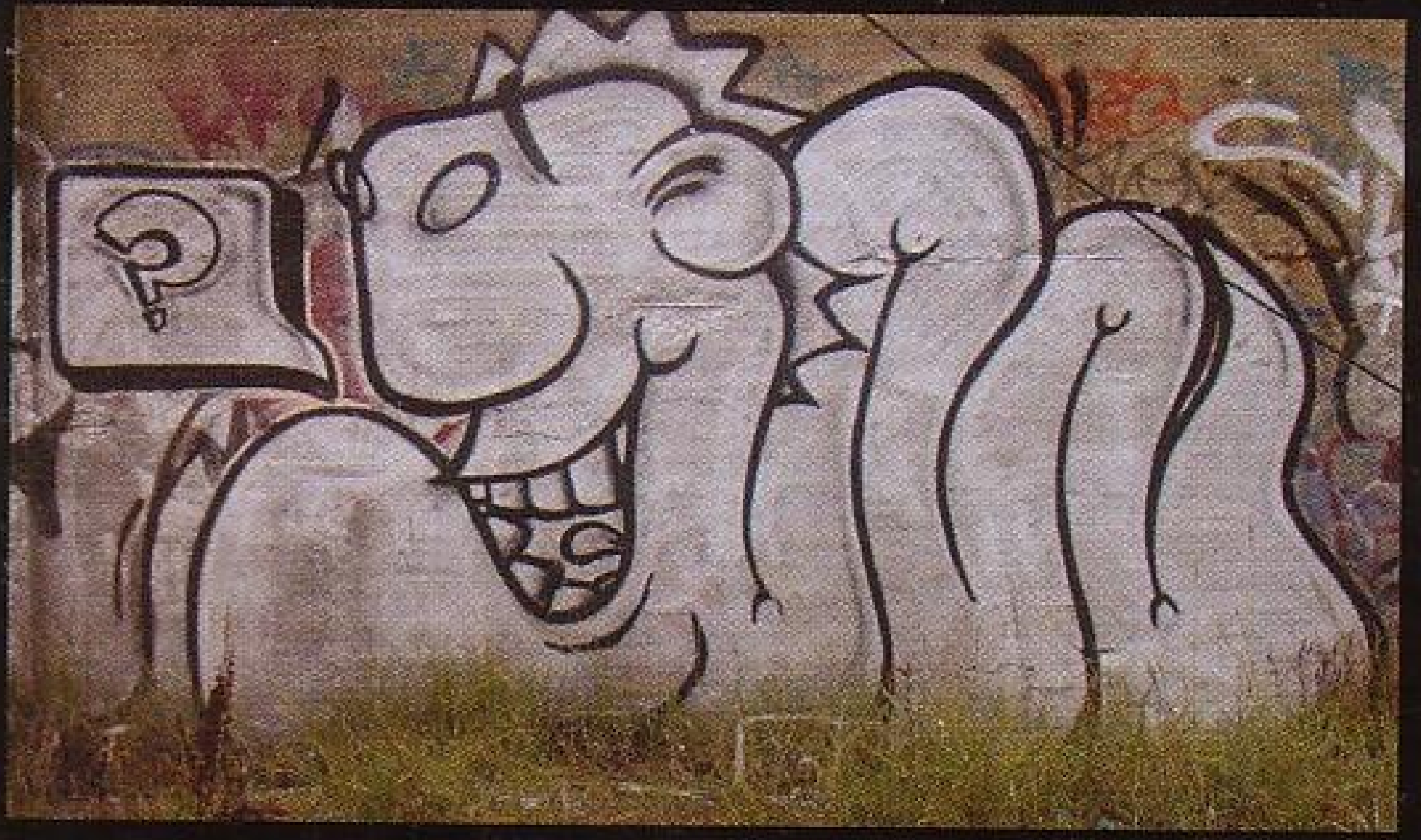

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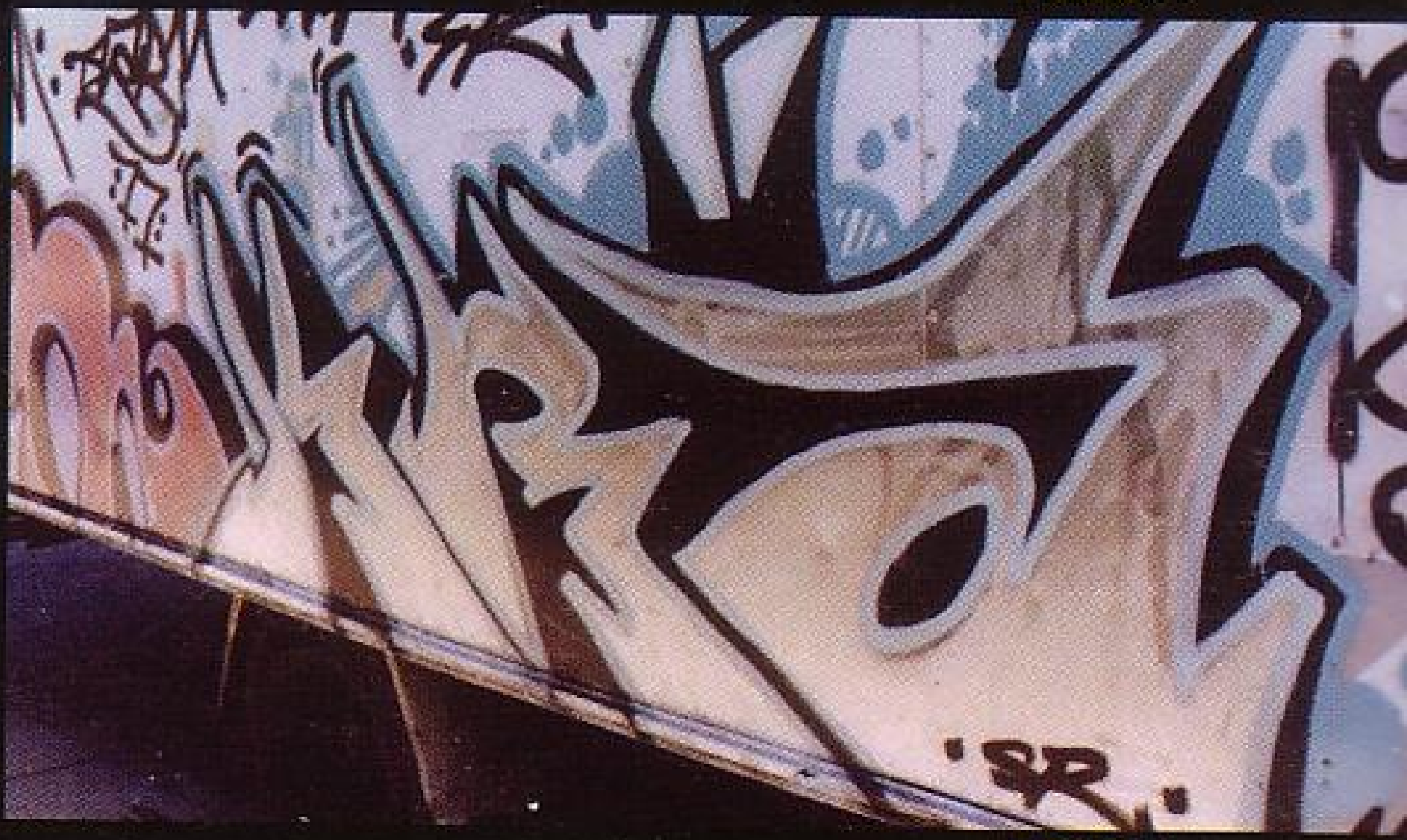

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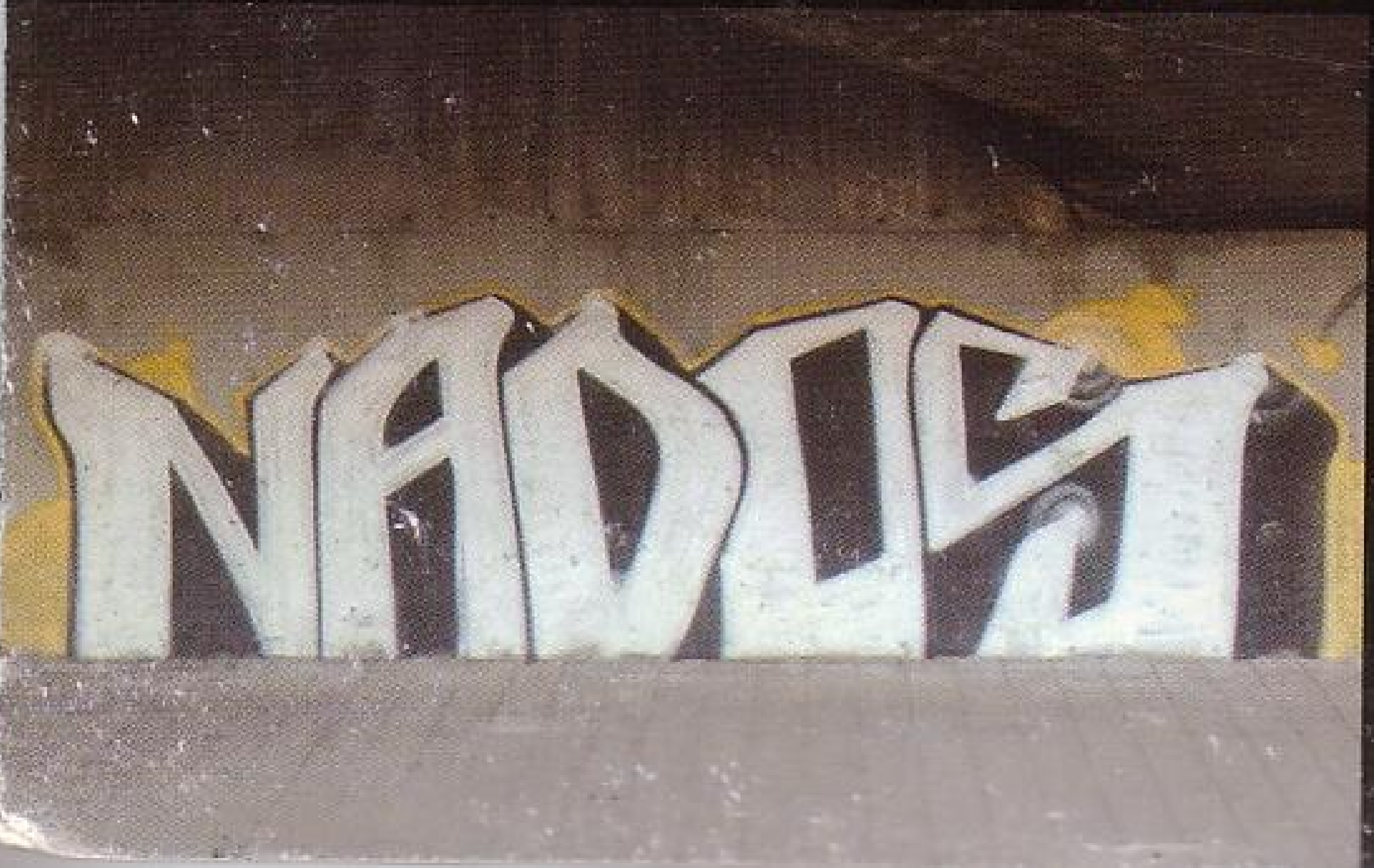

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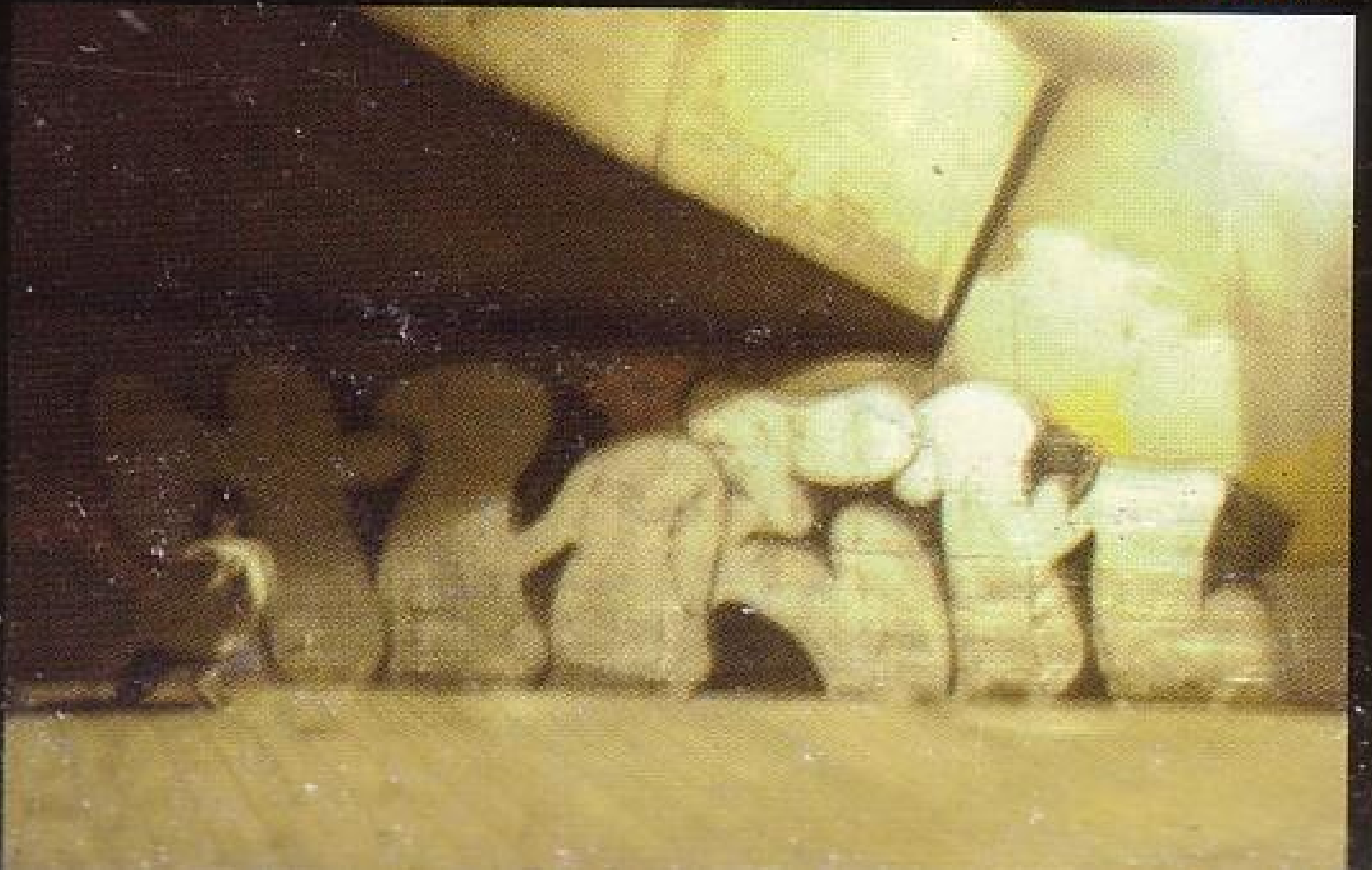

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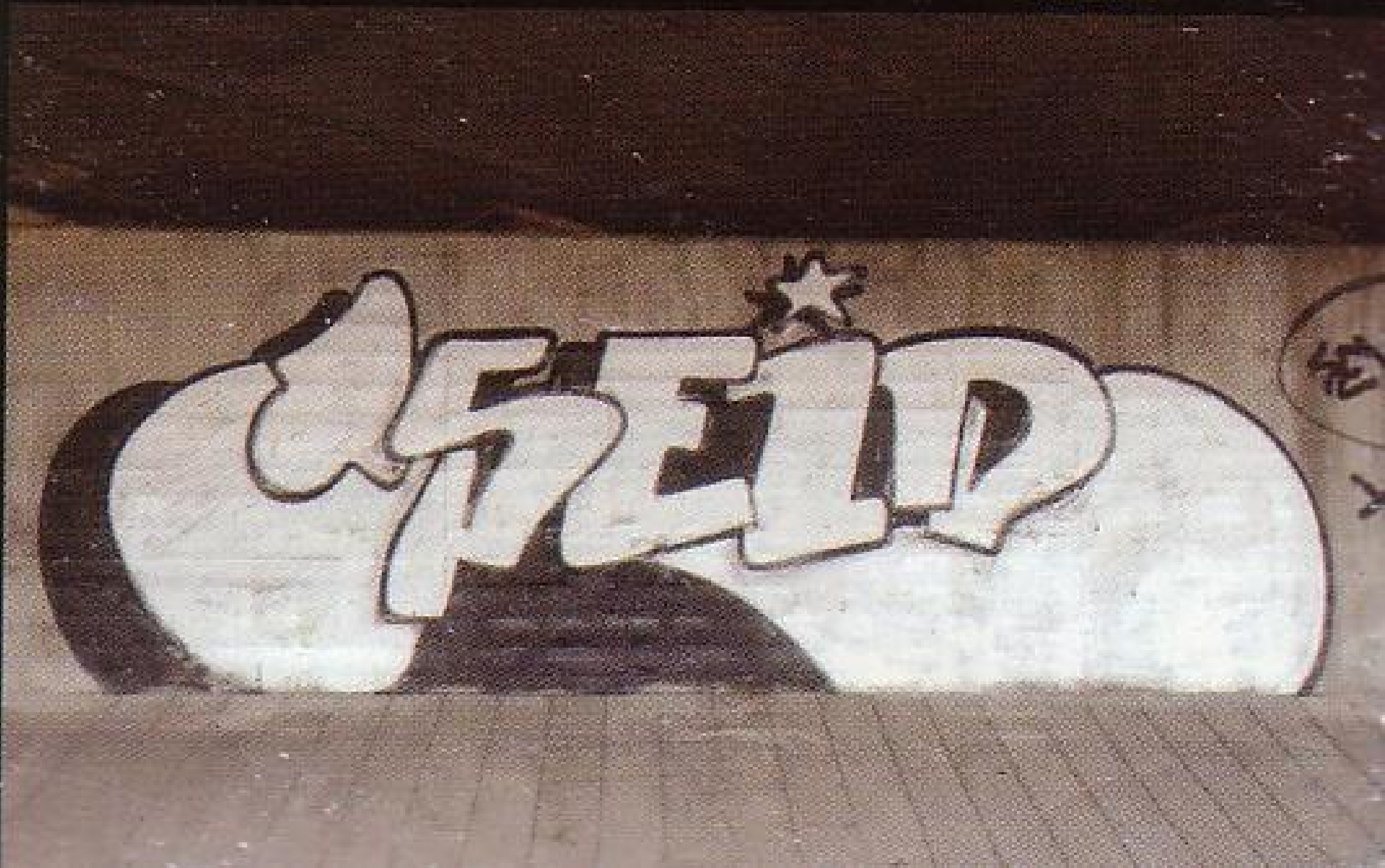

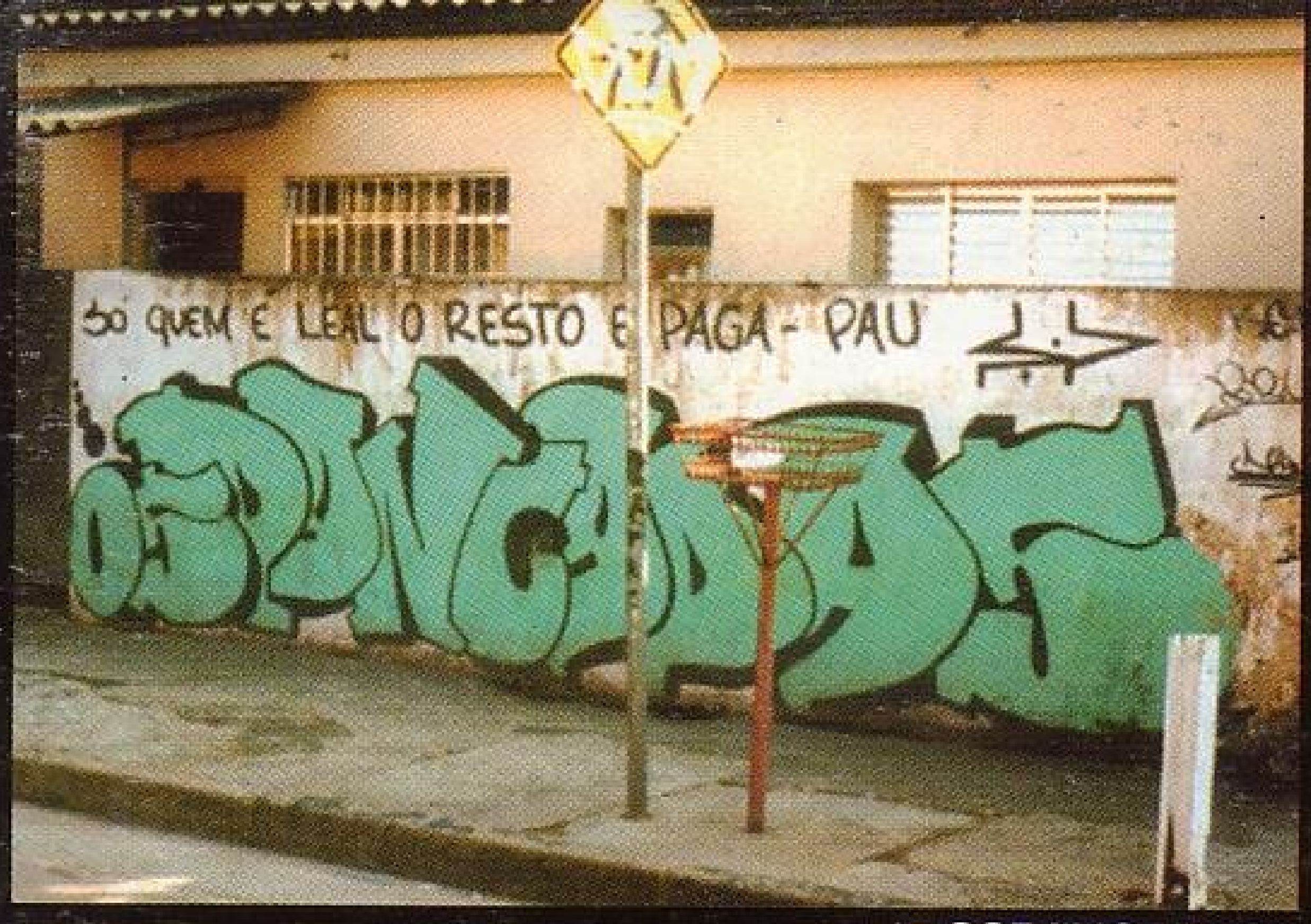
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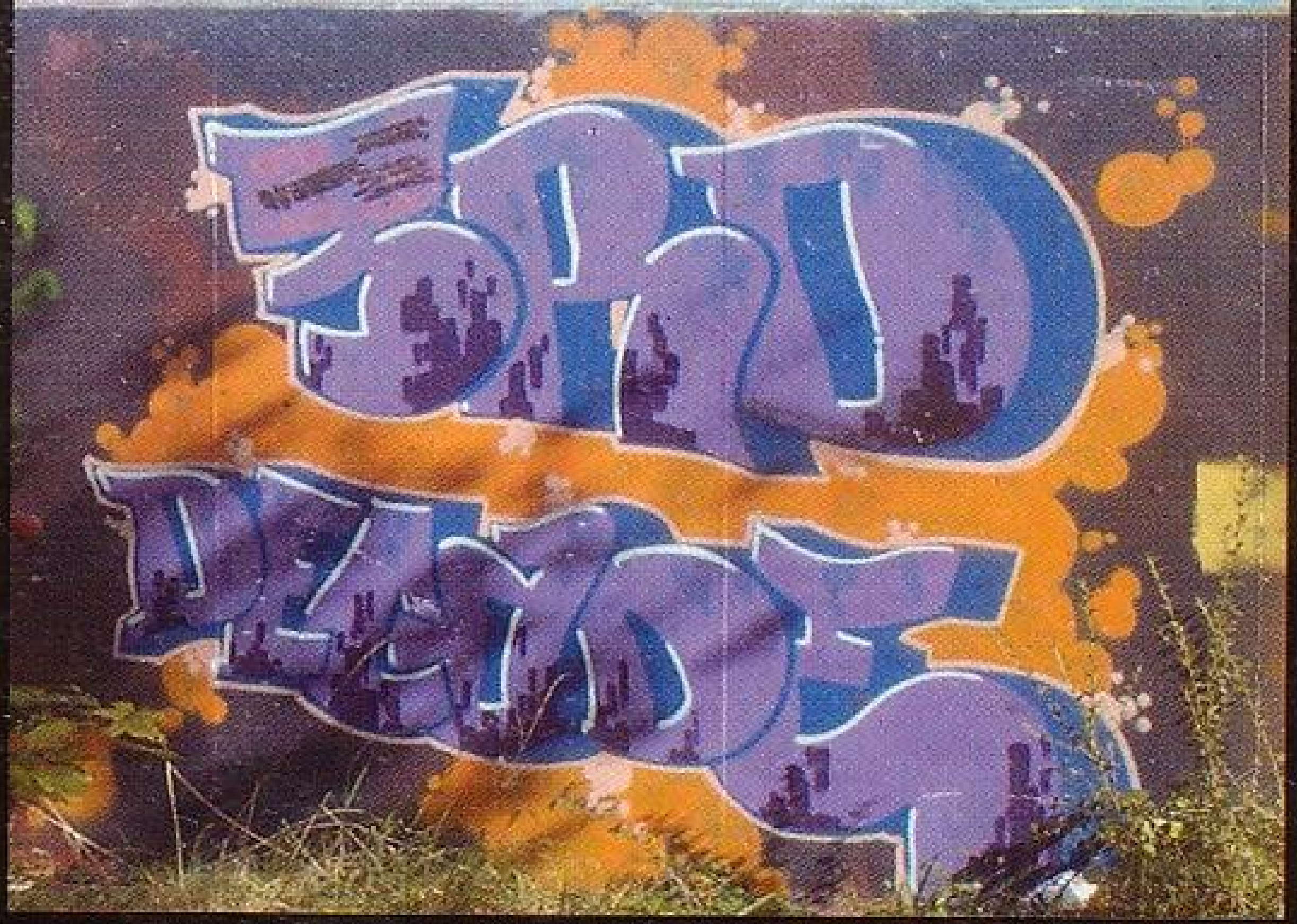

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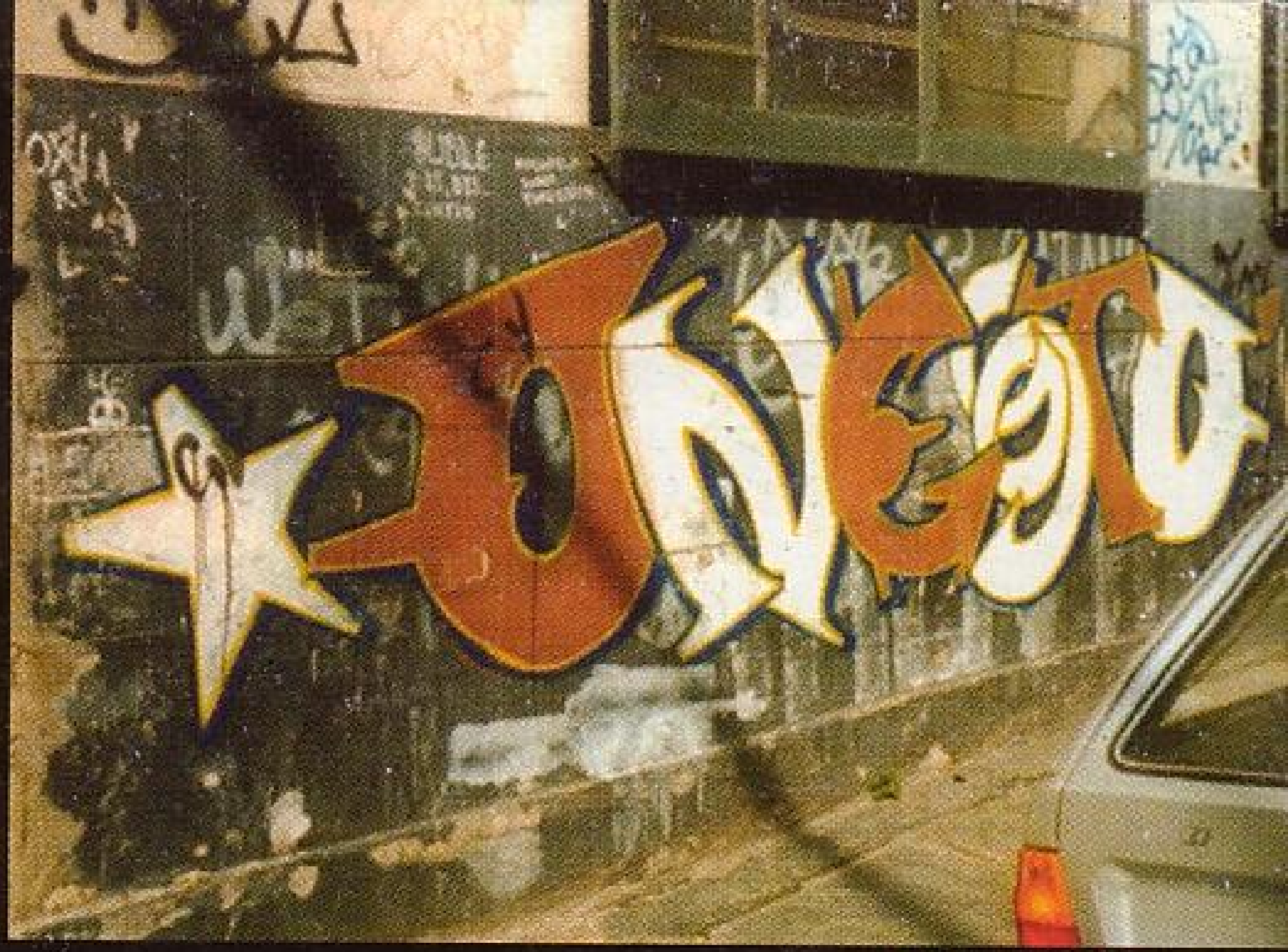

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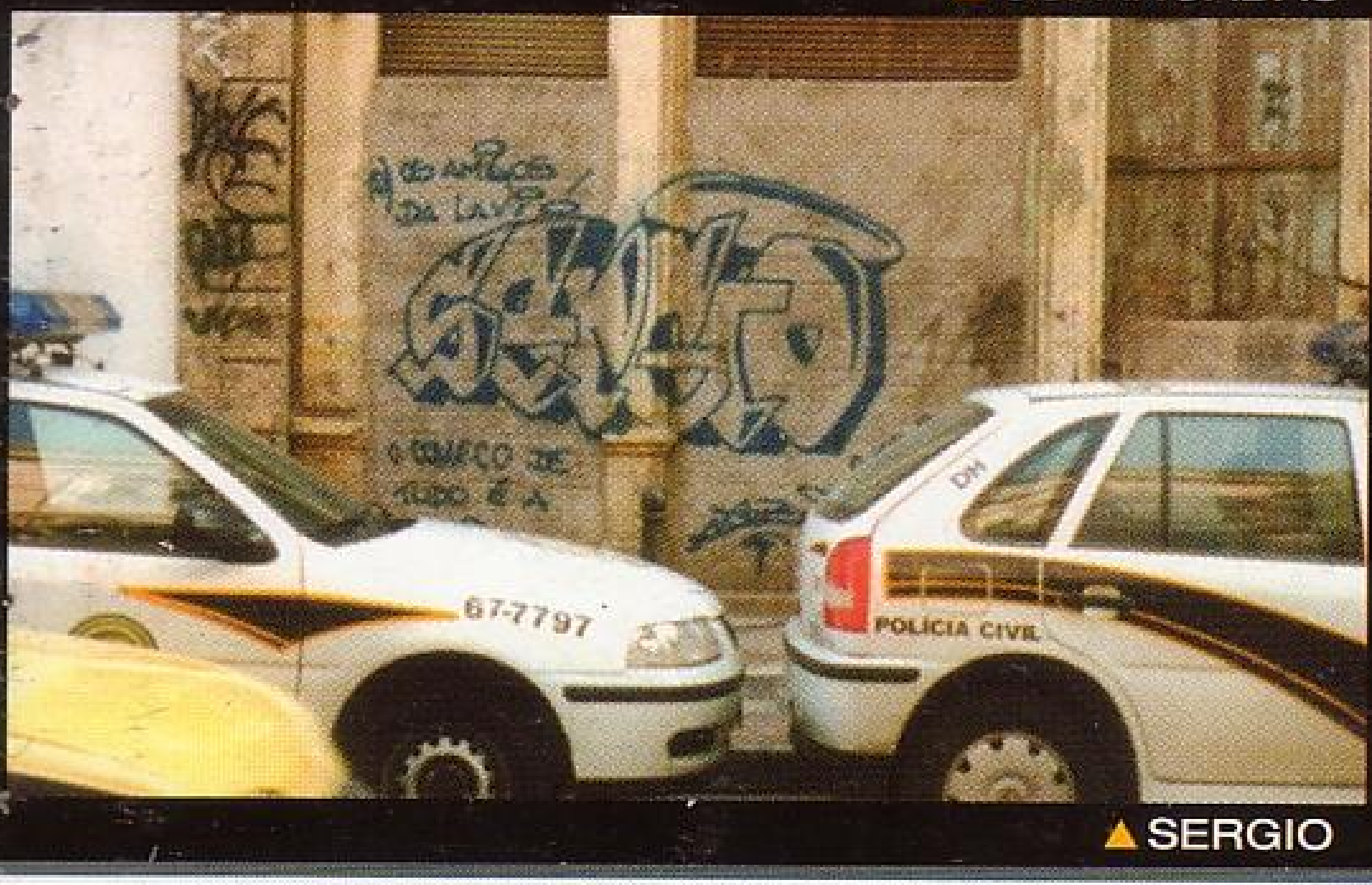
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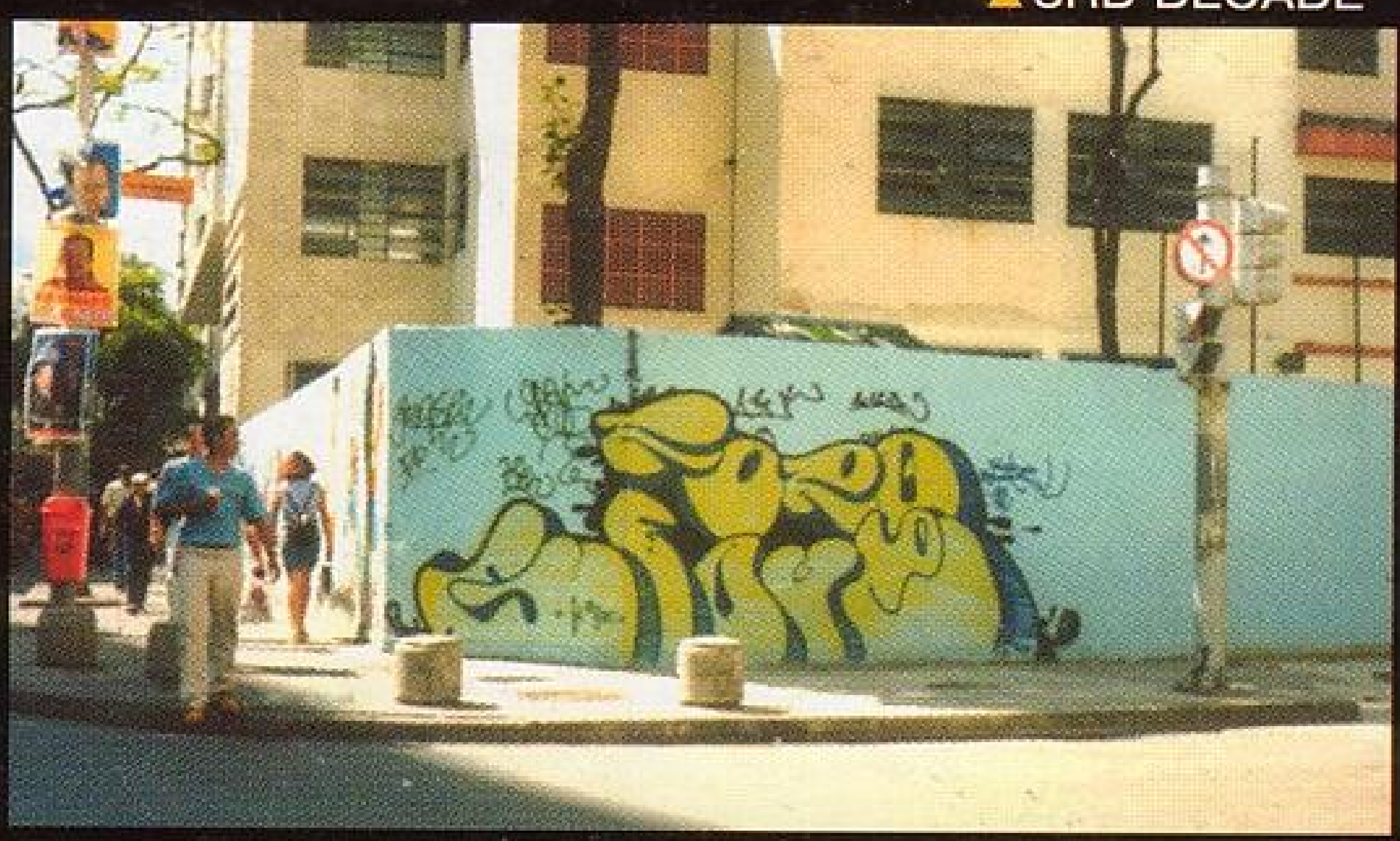

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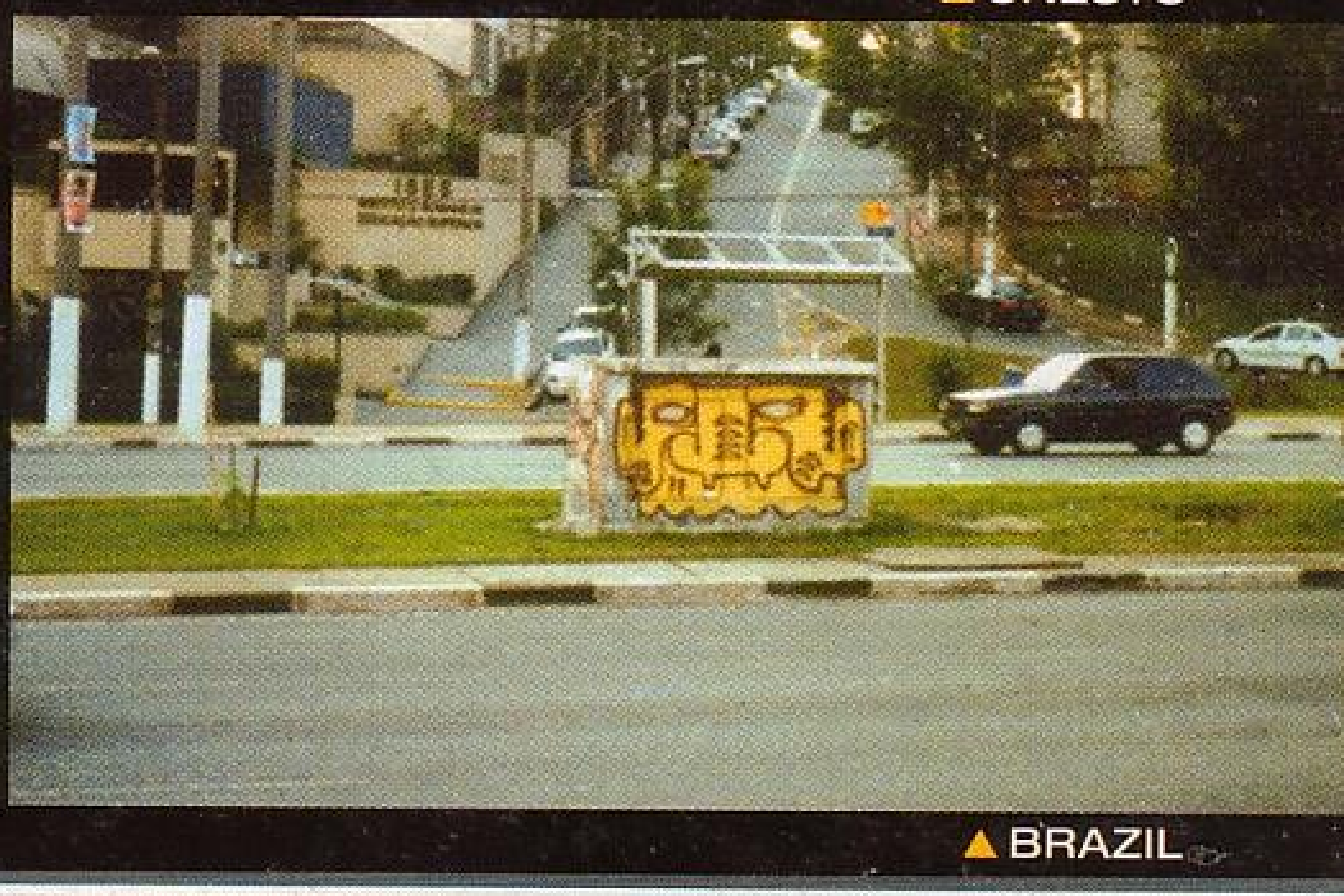

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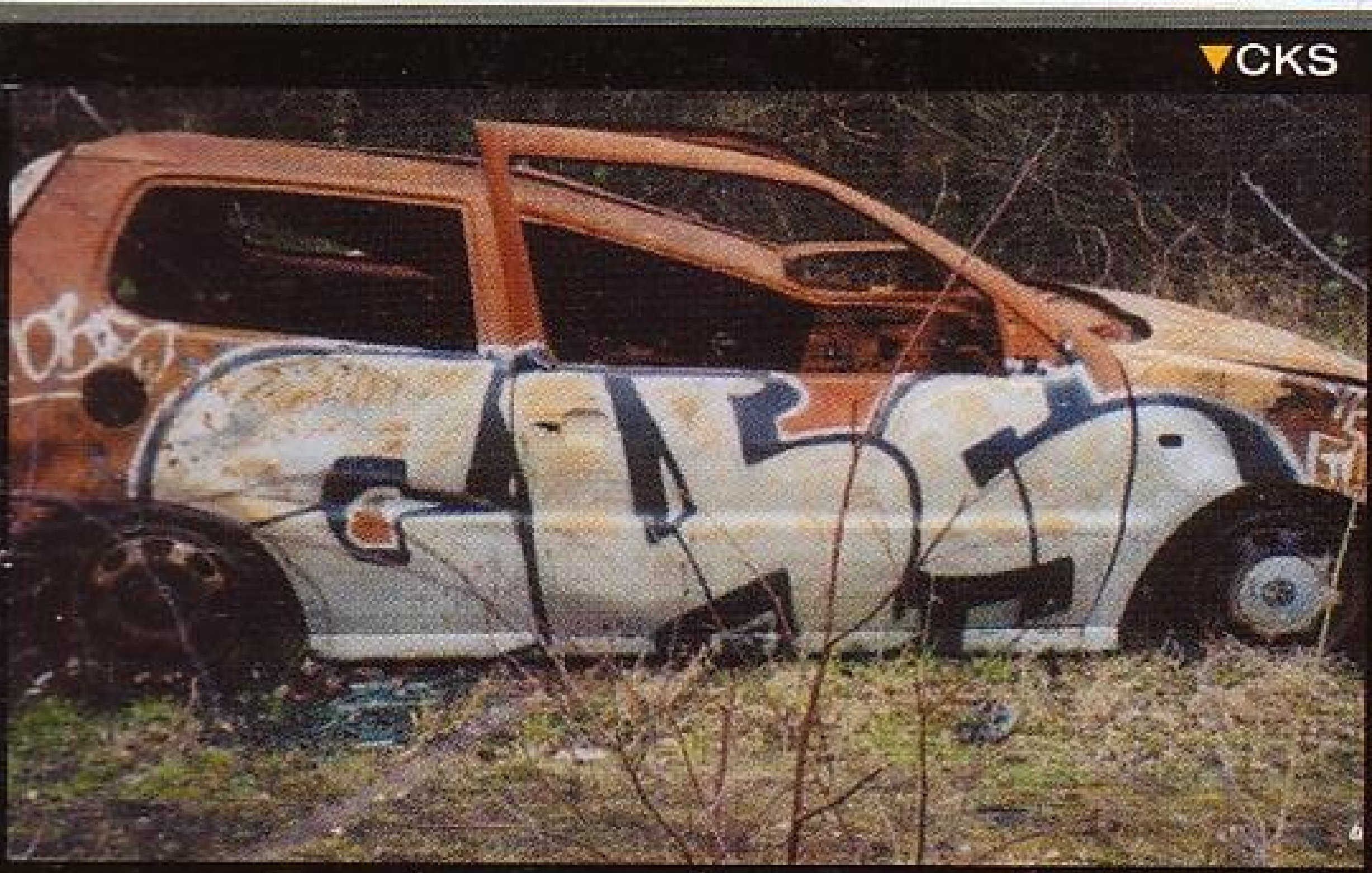

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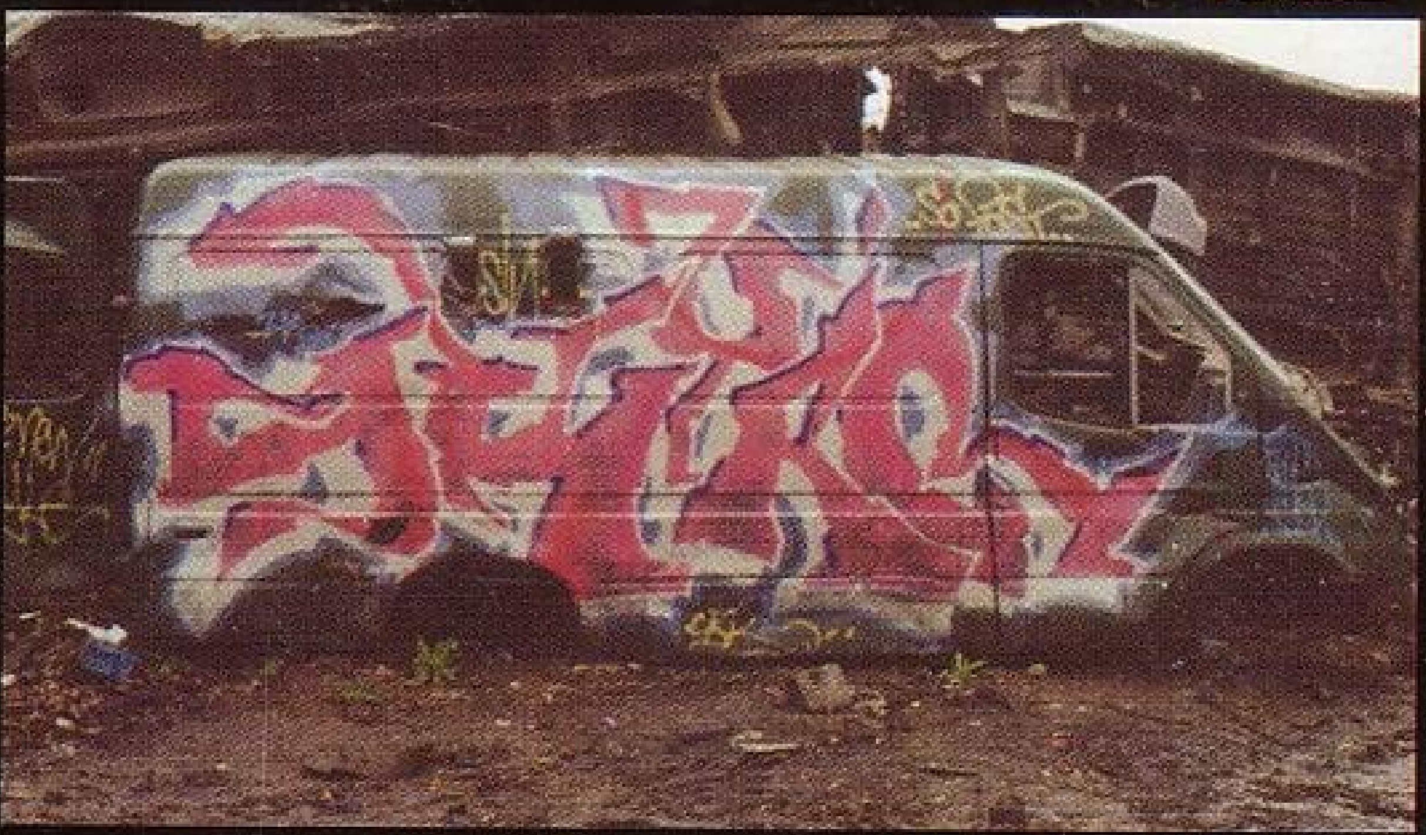

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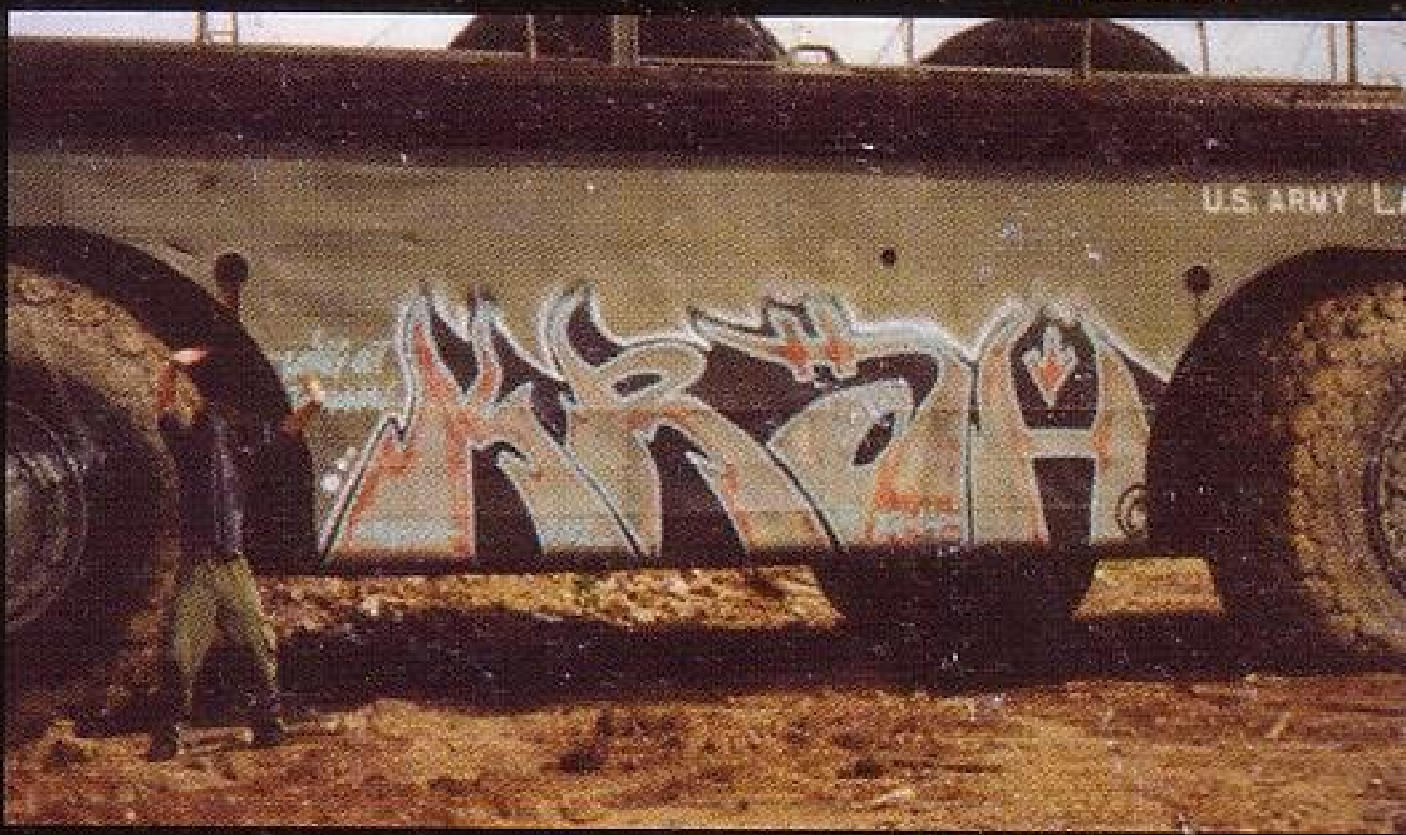

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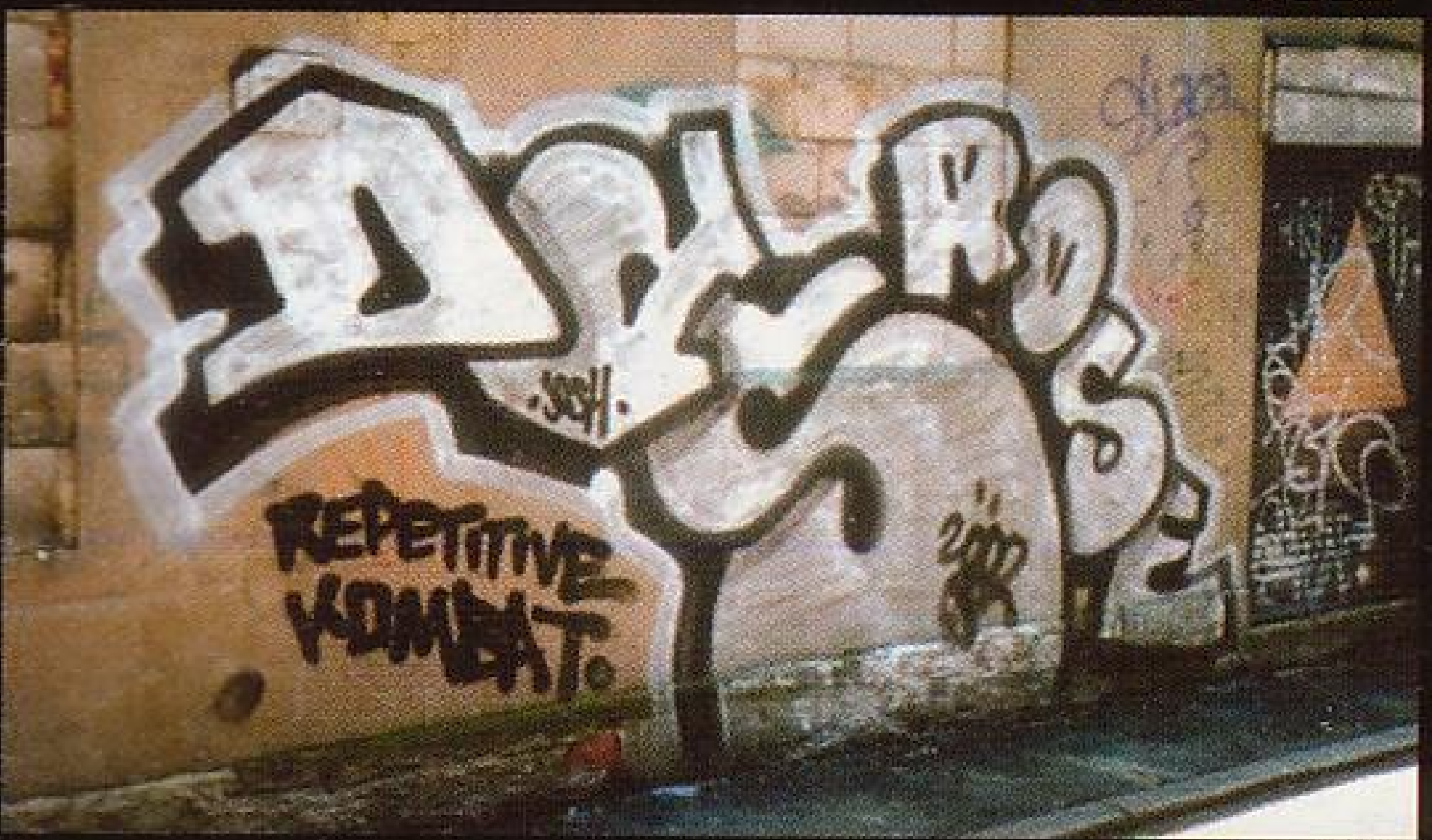
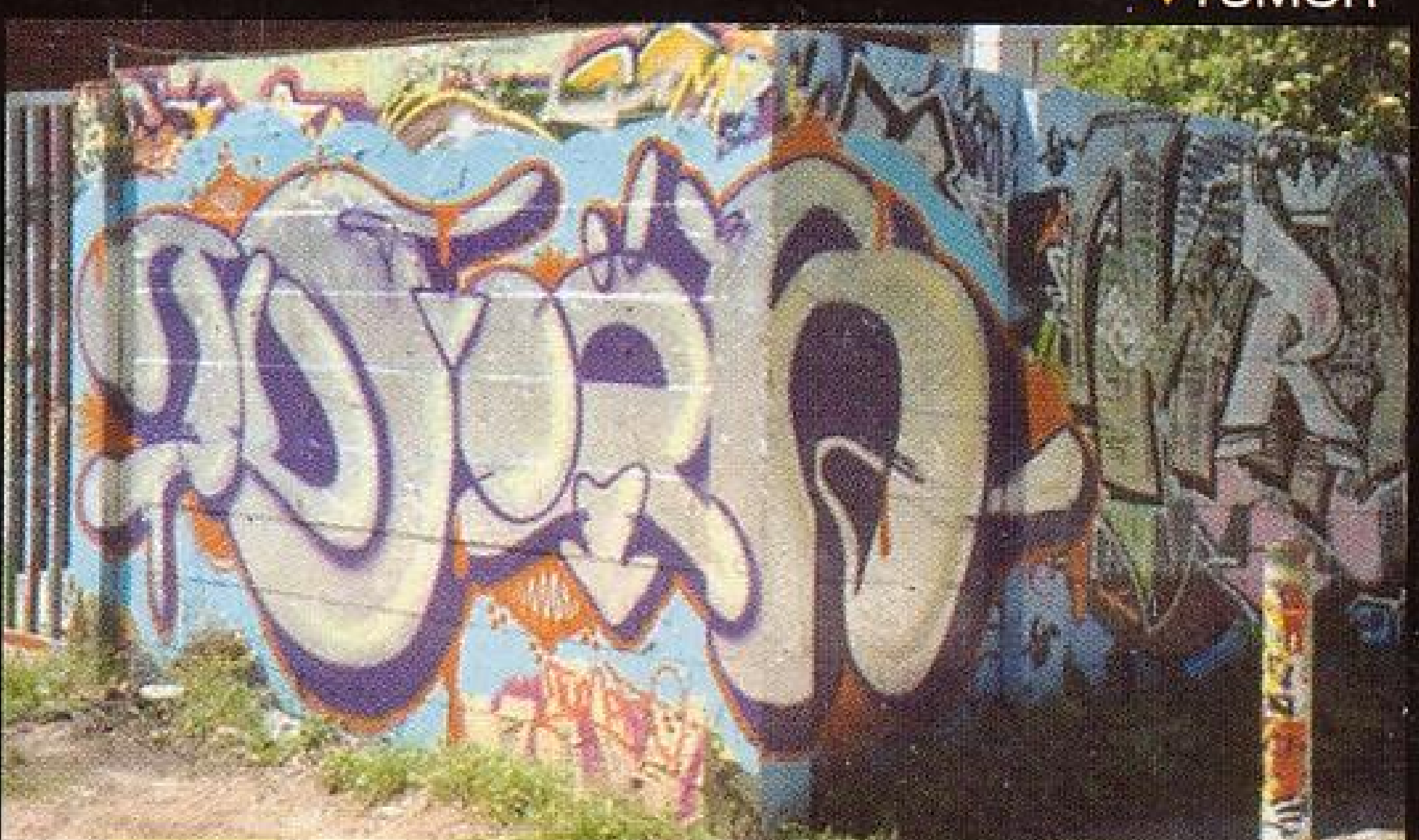

REPETITIVE KOMBAT.

▼TUMOR



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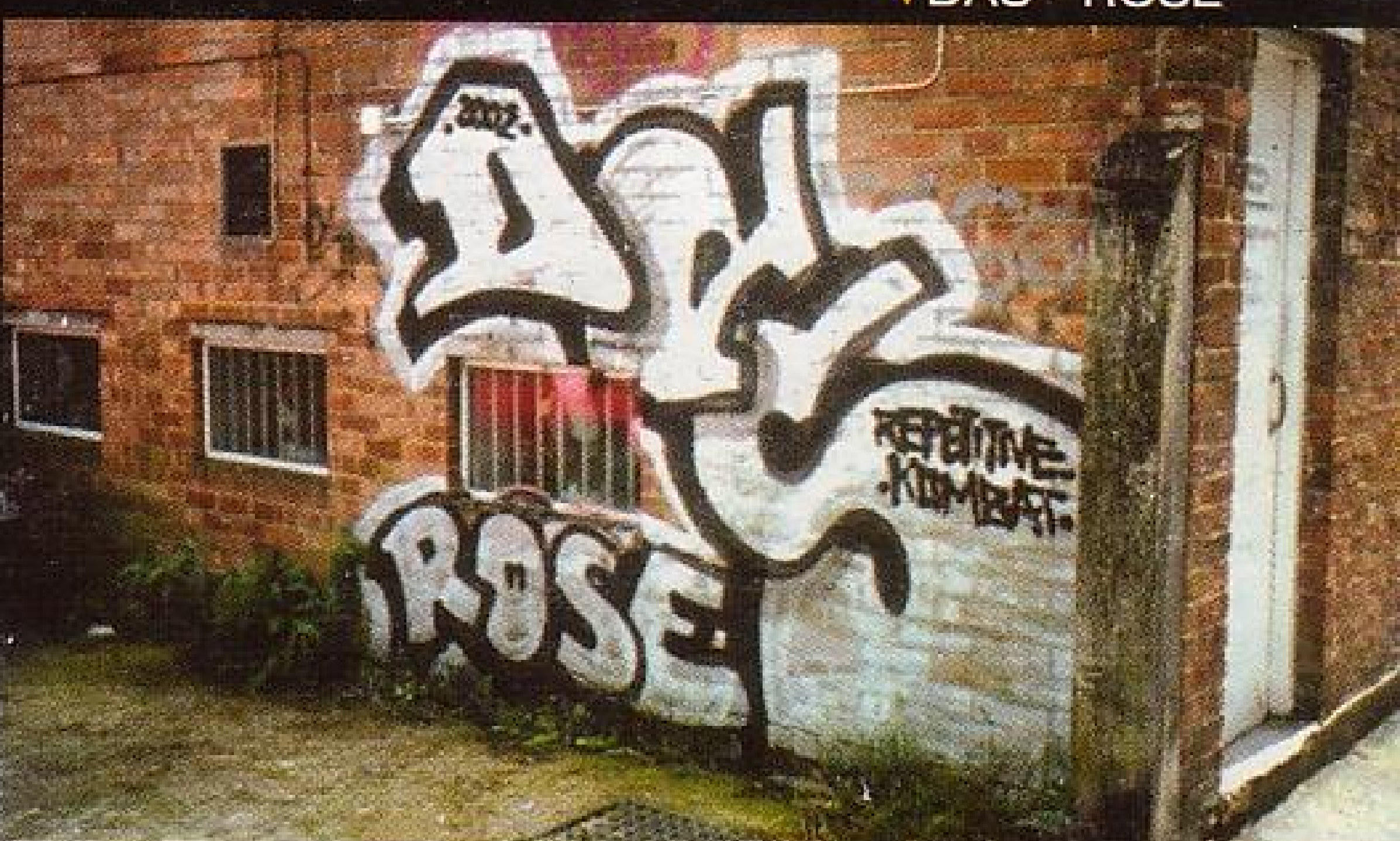
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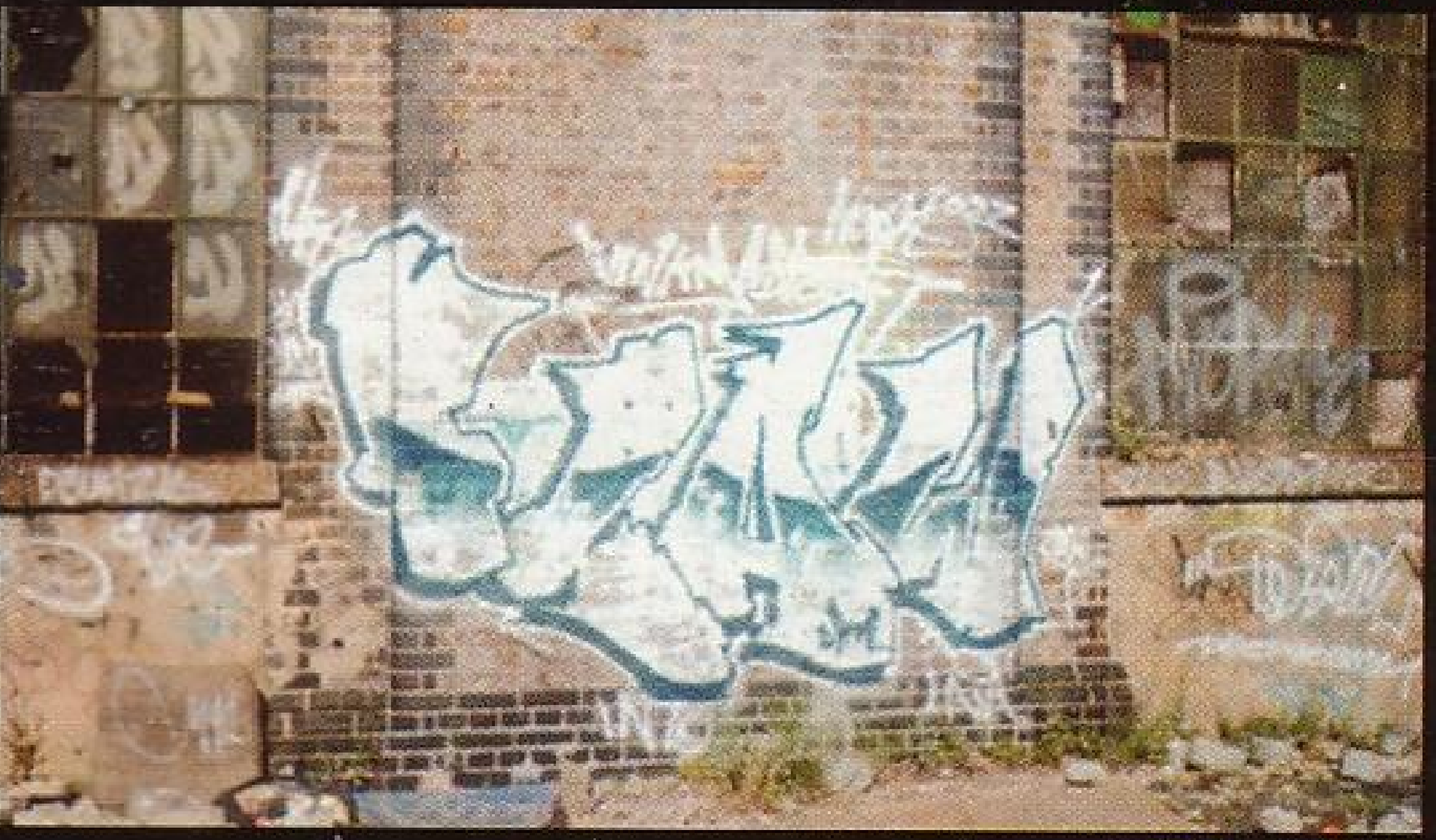

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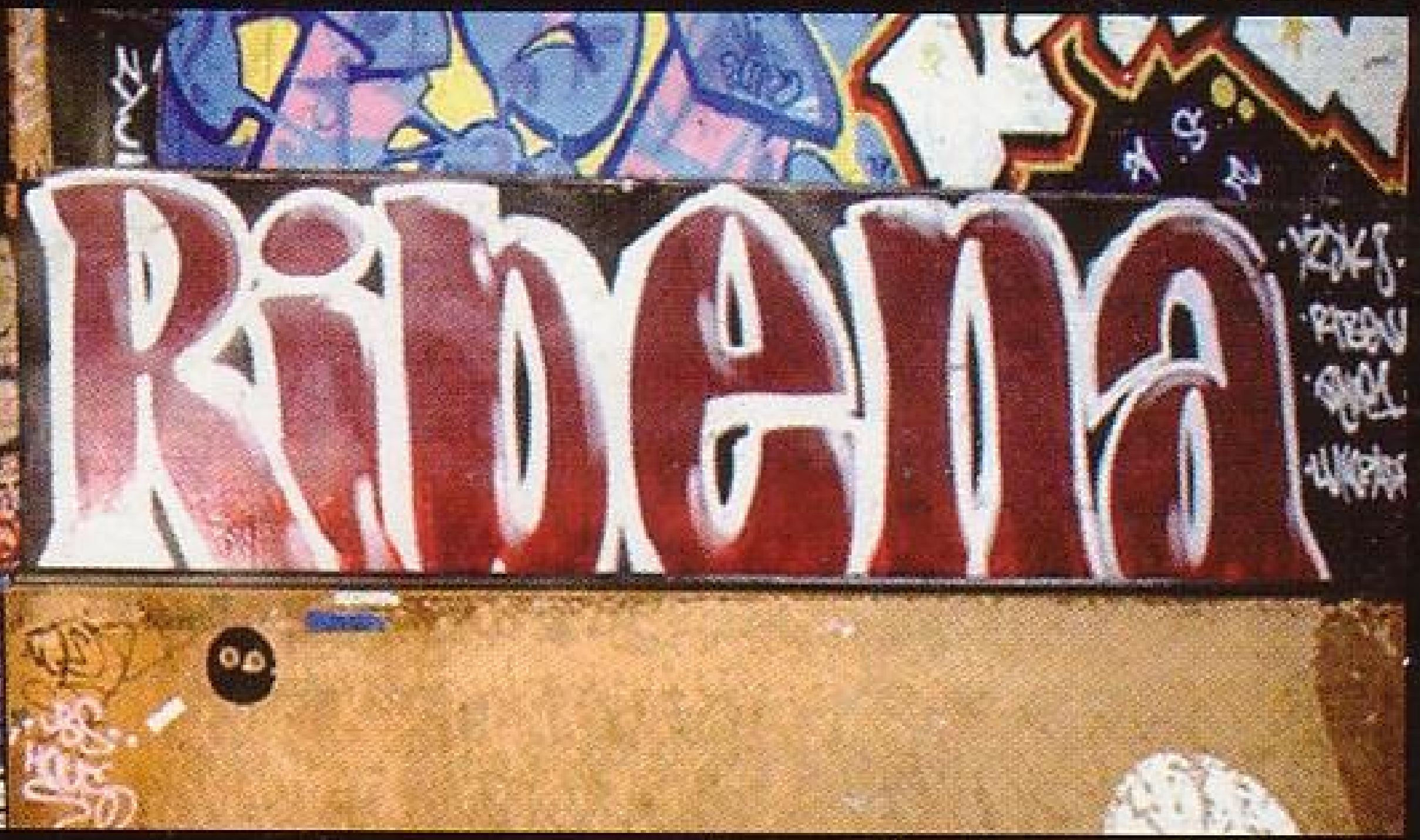

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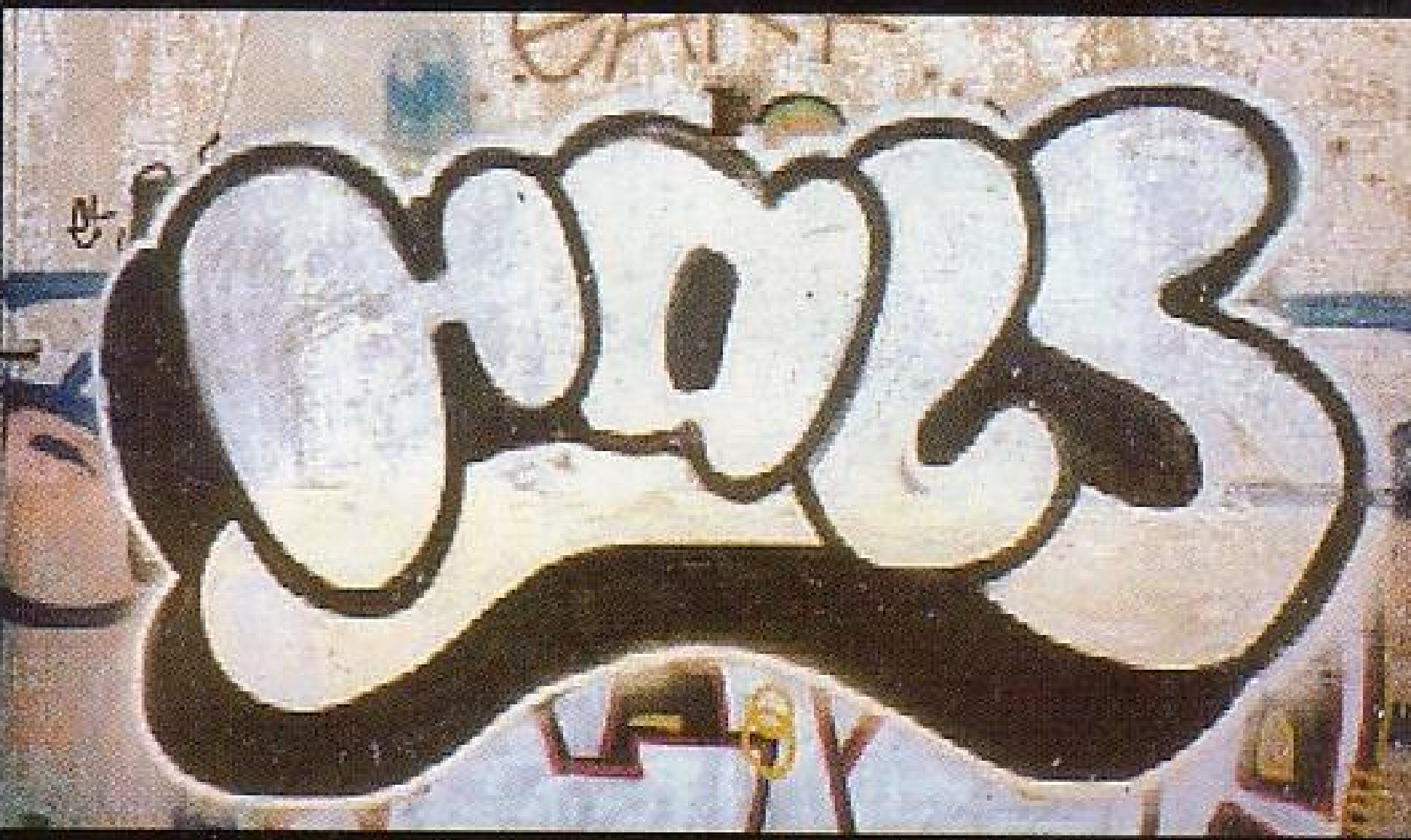

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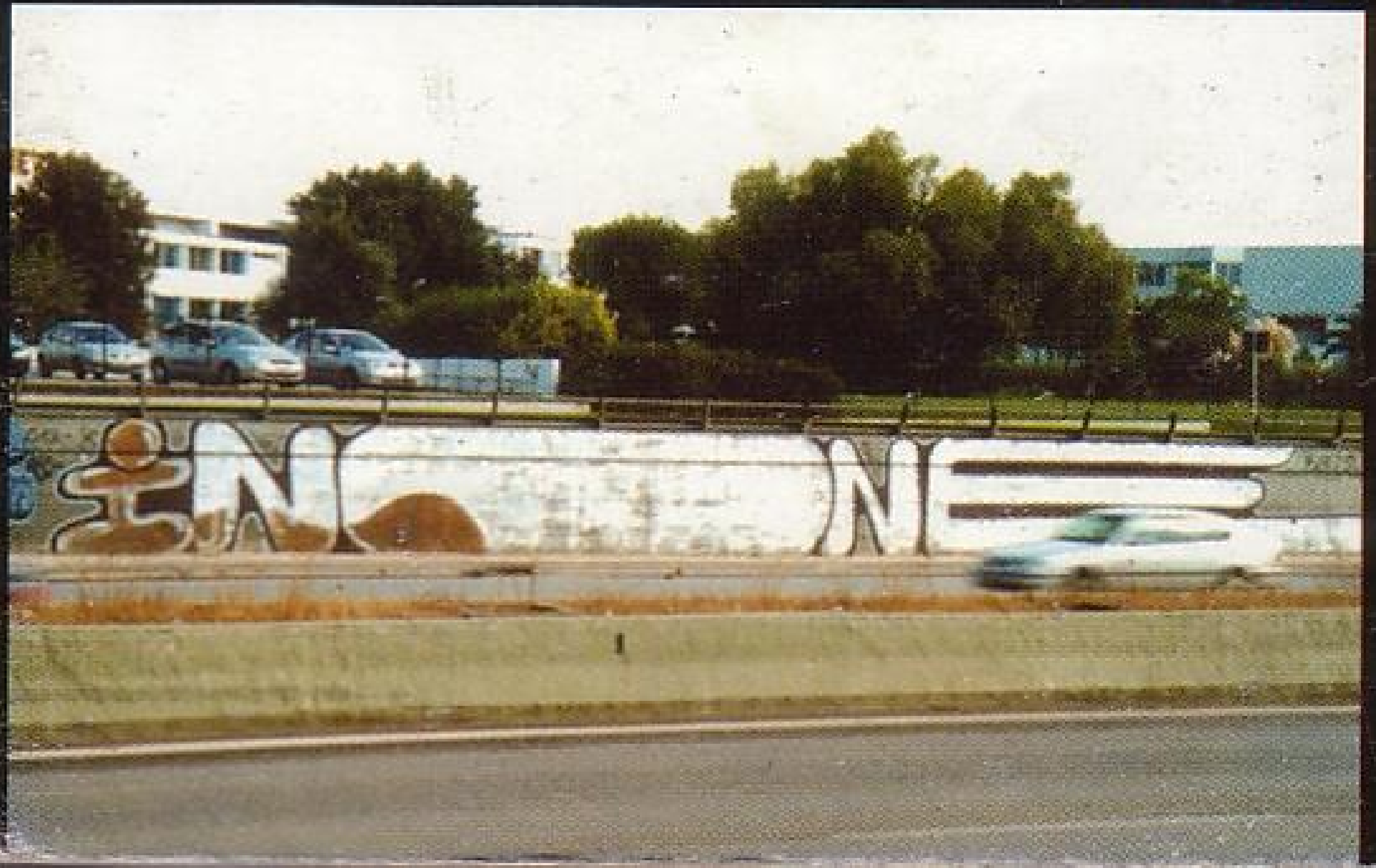

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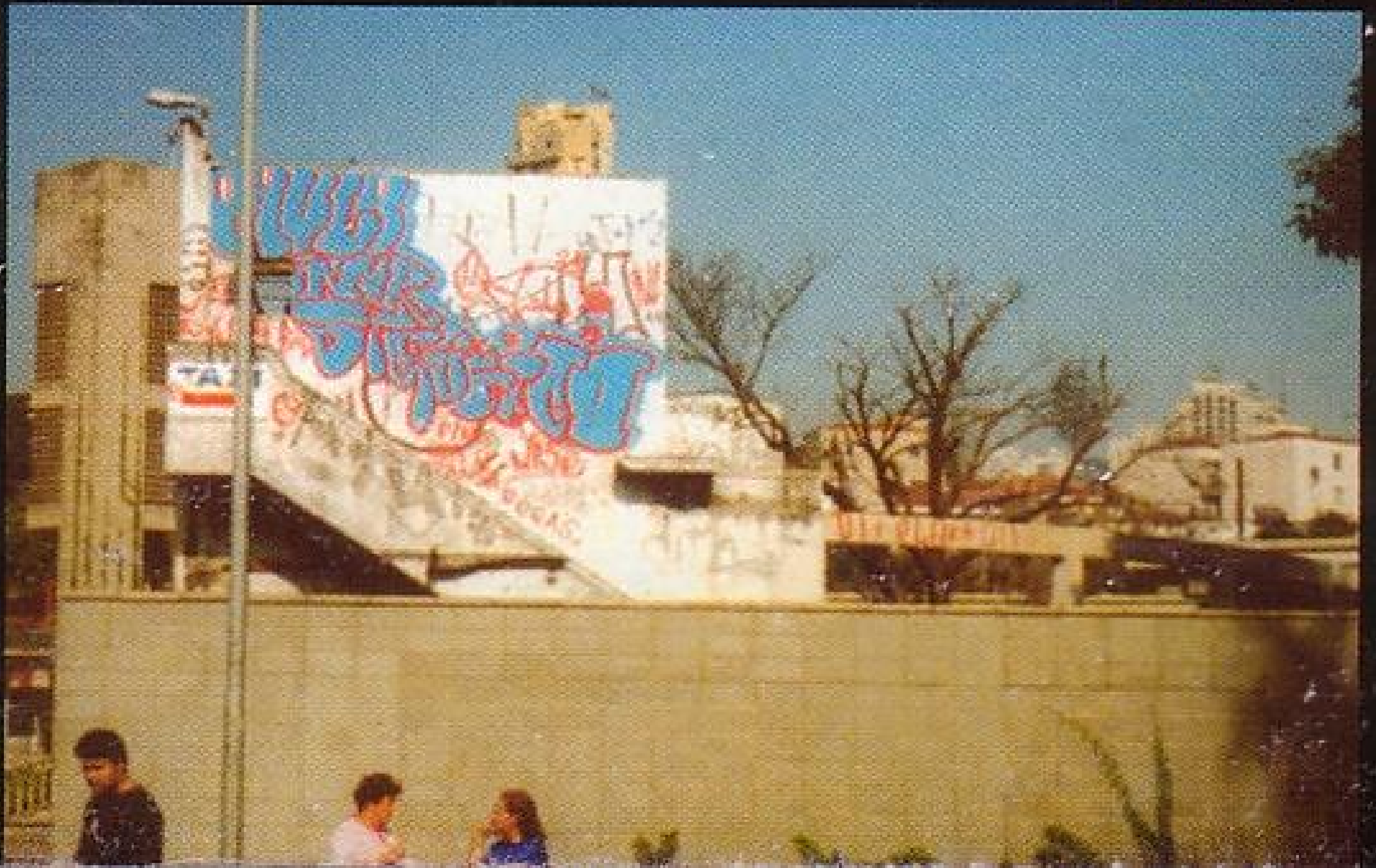
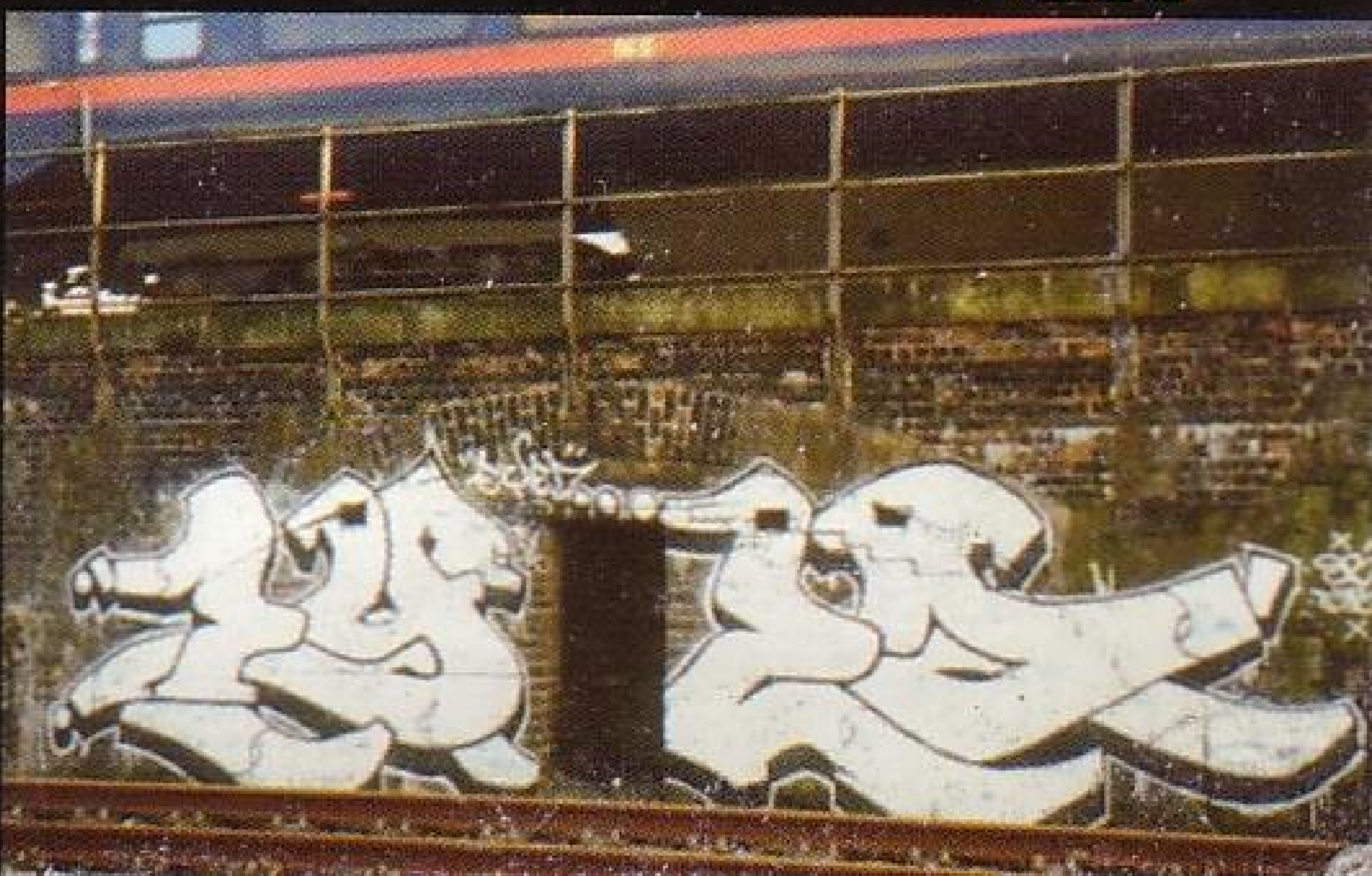


▼EYE-D



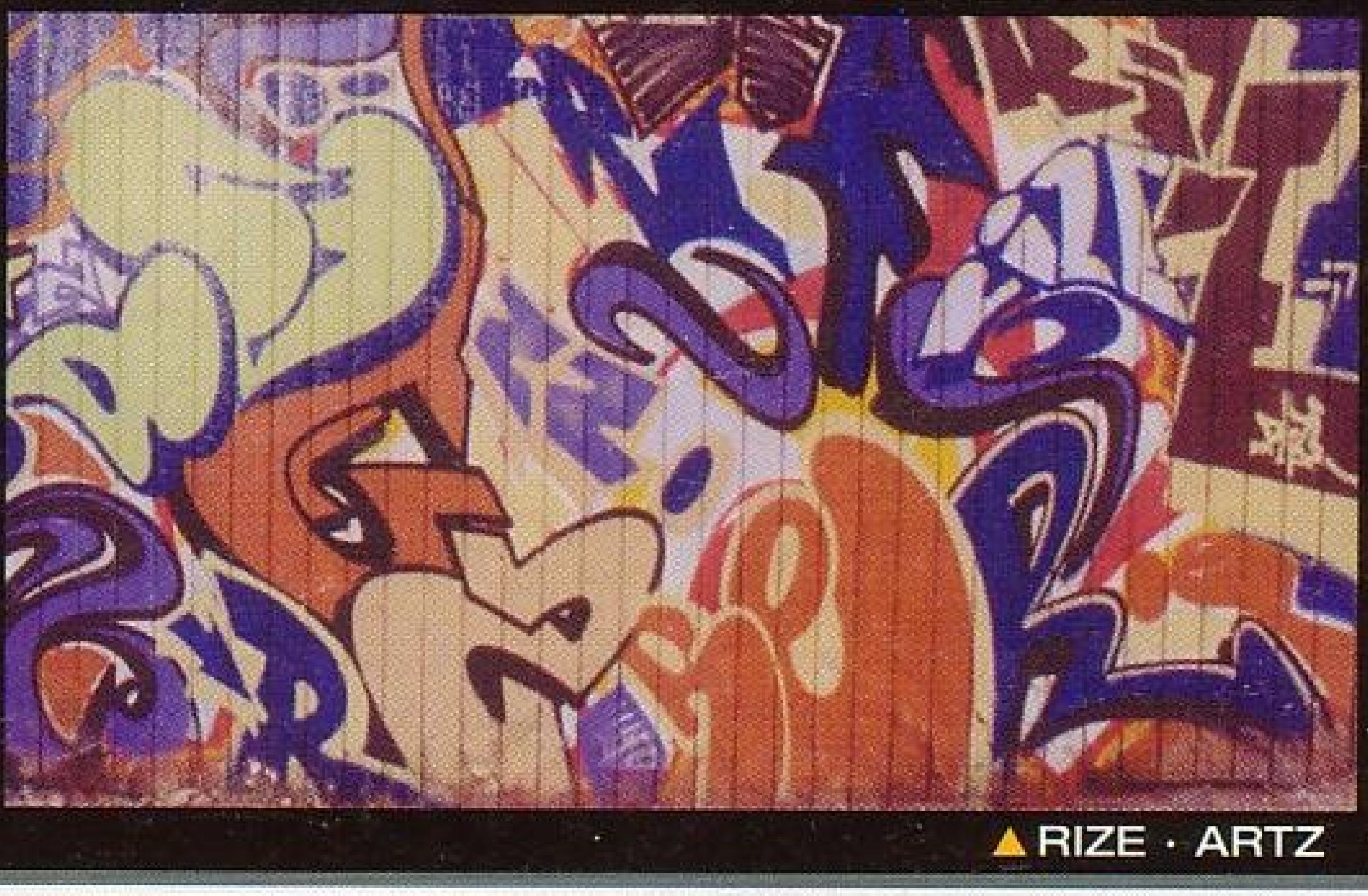
▲SKIRE

AMERICANA
COSMETICS CENTRE
POLICE

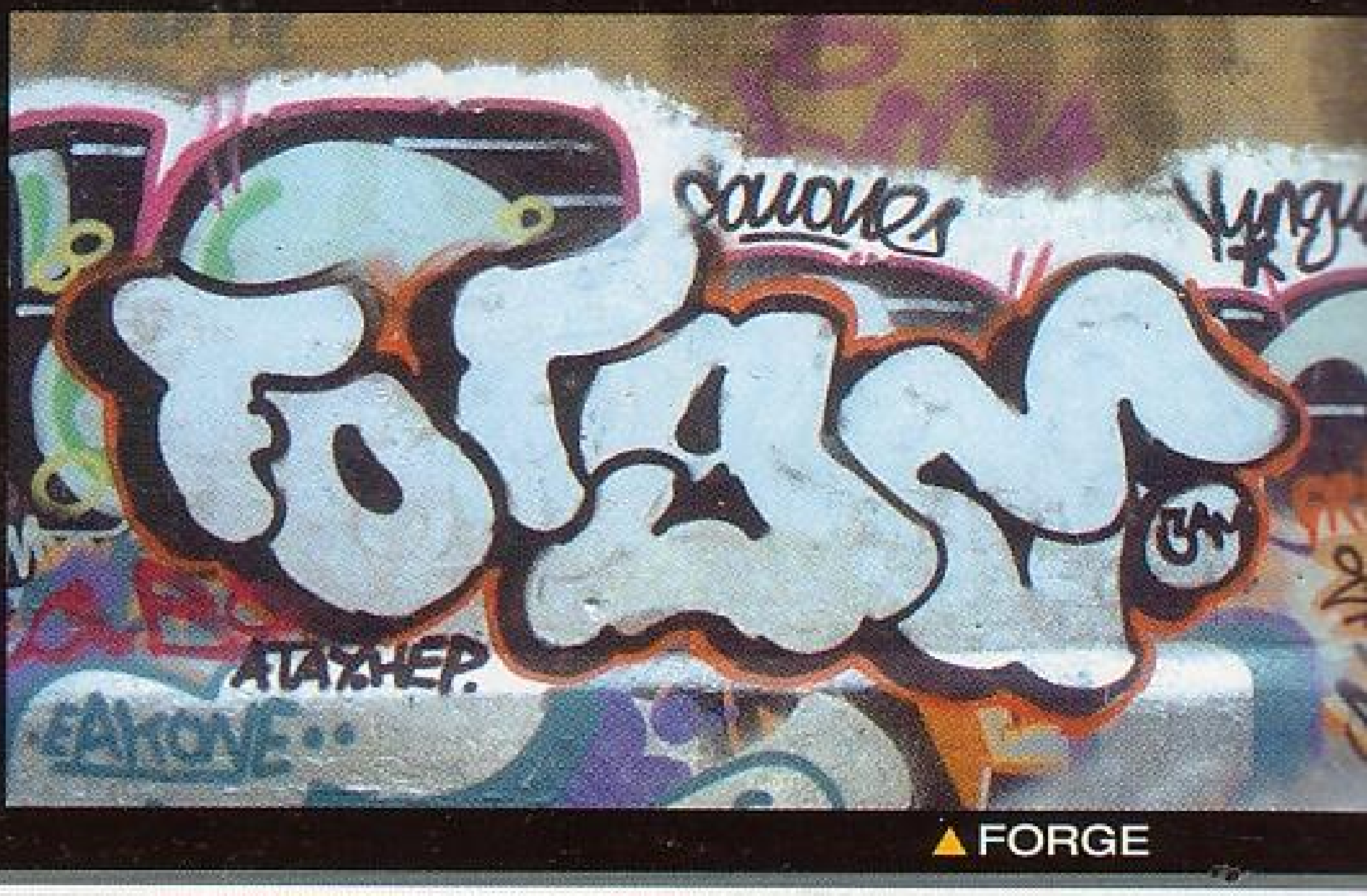
▲SHEPARD FAIREY

▲ATAY

▲RUF



▲RIZE · ARTZ



▲FORGE

THEGUNSOFNAVACHROMEANDOTHERCOLOURS

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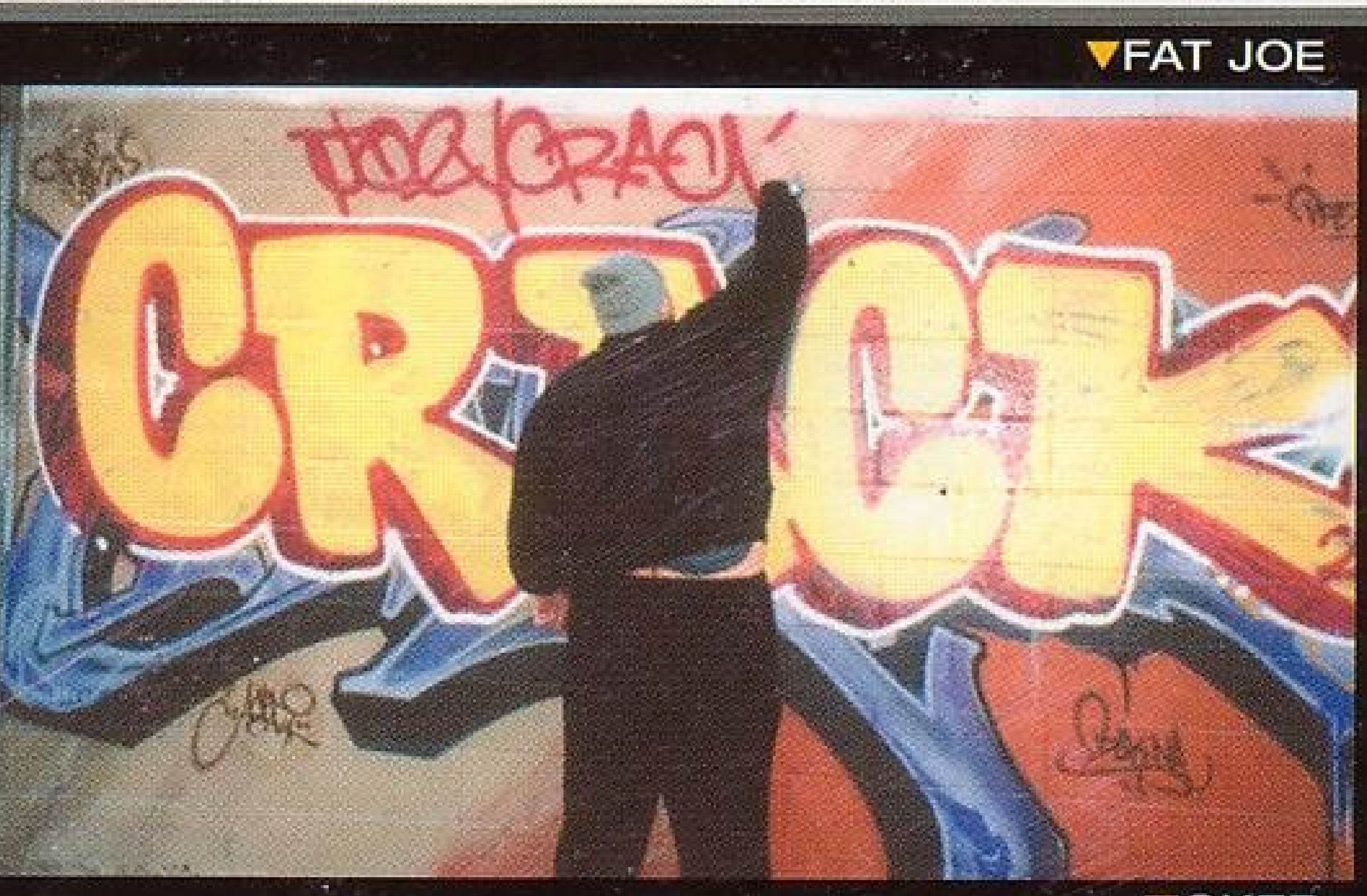
▼SHEPARD FAIREY

▼FAT JOE



▼RACS

▼AZER · WINS

▼OKER

▼NEAS

▼PRO

▼HEAT

▼DUEL

▼ROUGH

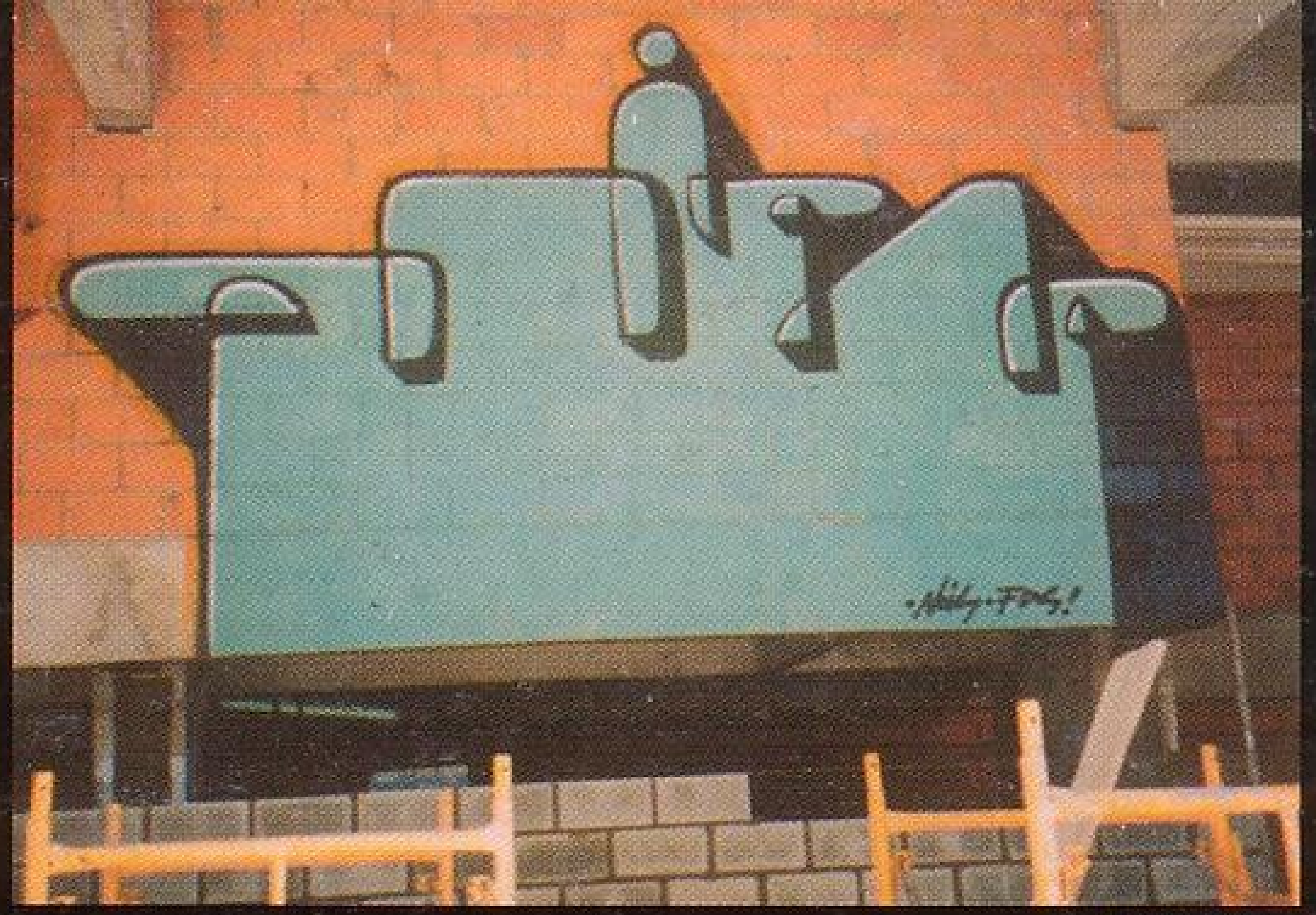
▼EINE

somerdale
STORAGE TO LET
020 7426 0646

▼FOU

GD GD GD GD GD GD GD GD GD GD

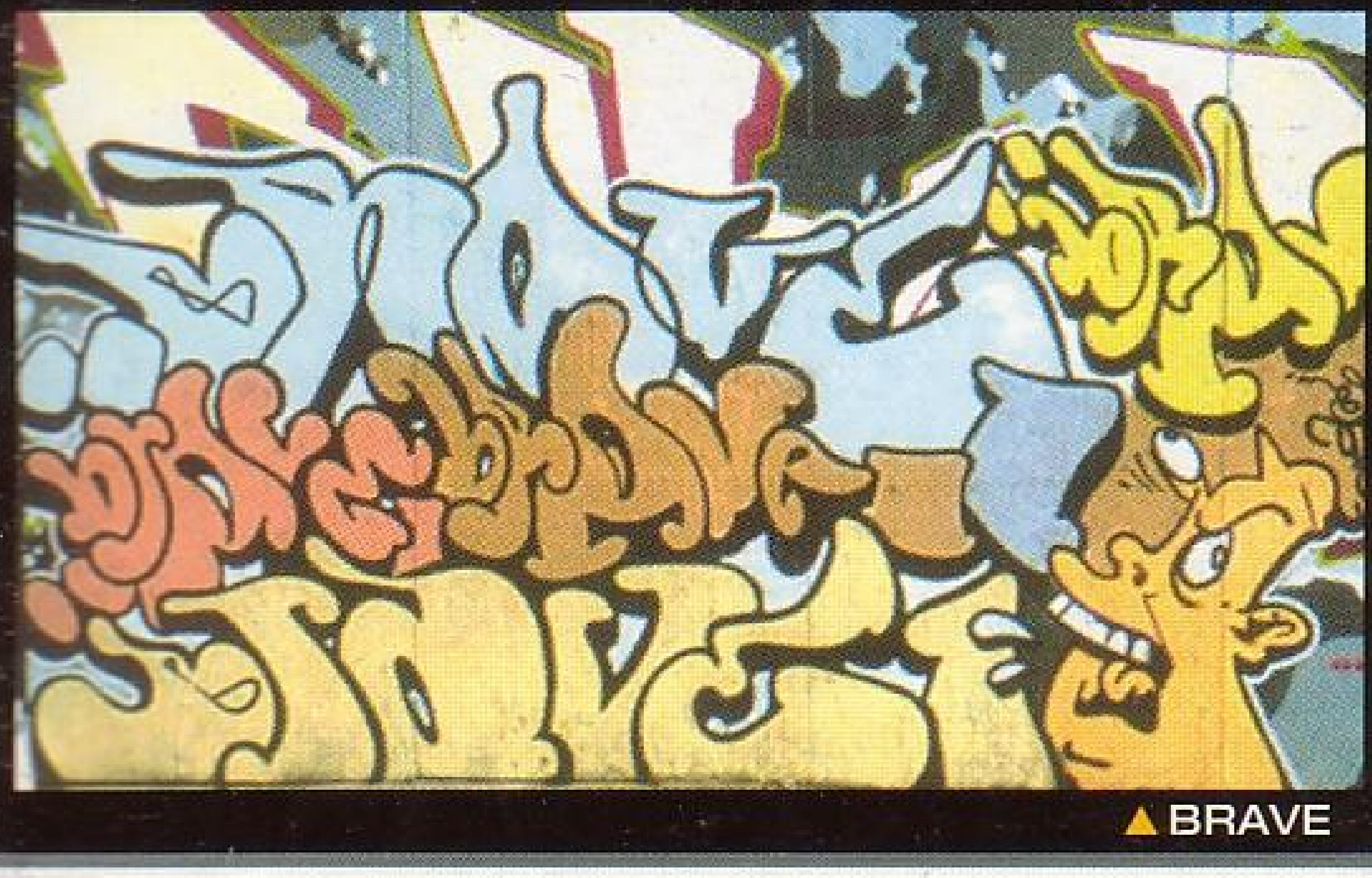
▲RAMBO



▲NOIS

VICTO
DINHO!

▲FDS



▲BRAVE

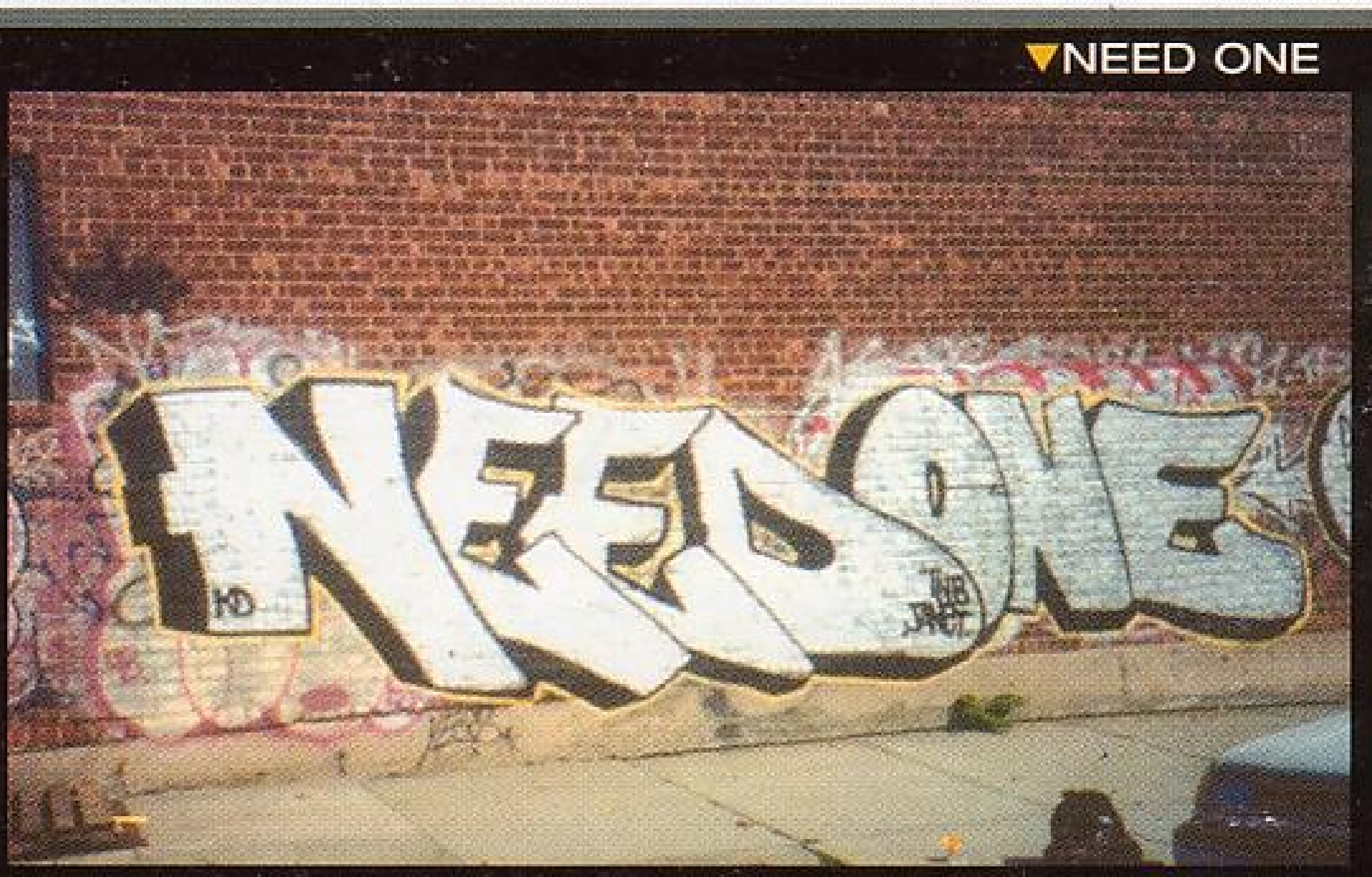
▲COPE · NEED

Chile Tires
ALL KIND OF RIMS
718-899-9641

▲JEE

▼FDL · SM

▼NEED ONE



▼POW

▼JET

▼OJAS

▼MEAN · ZOM

▼SKB

▼TSC

▼TIZER

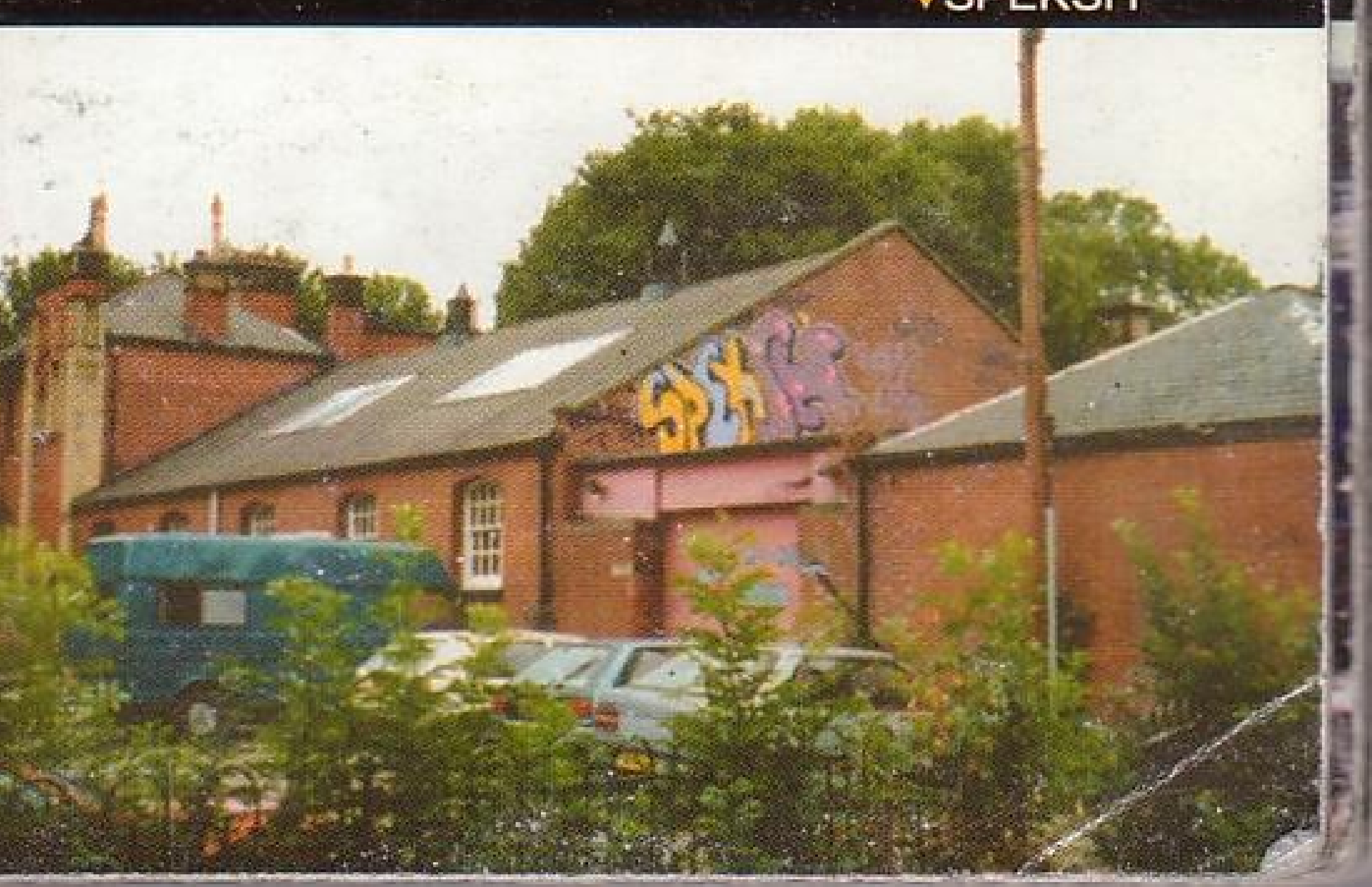
JOHNNY FOREIGNER I AM WOT I AM!
TIZER SD SAK
CHARLOTTE

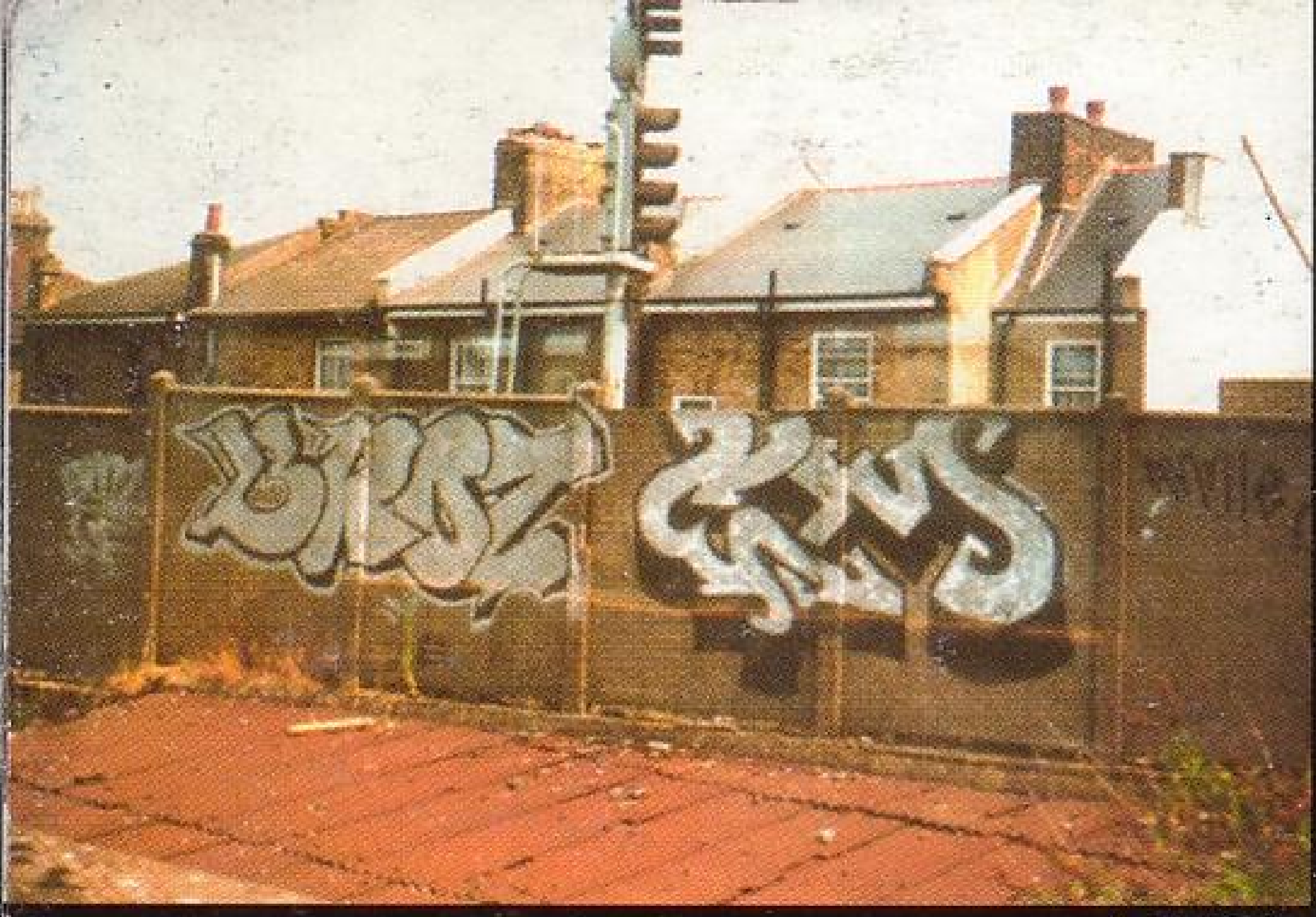
▼TOASTERS

▼SHUCKS

...IN... DIFFERENCE!!!

▼SPEKSH





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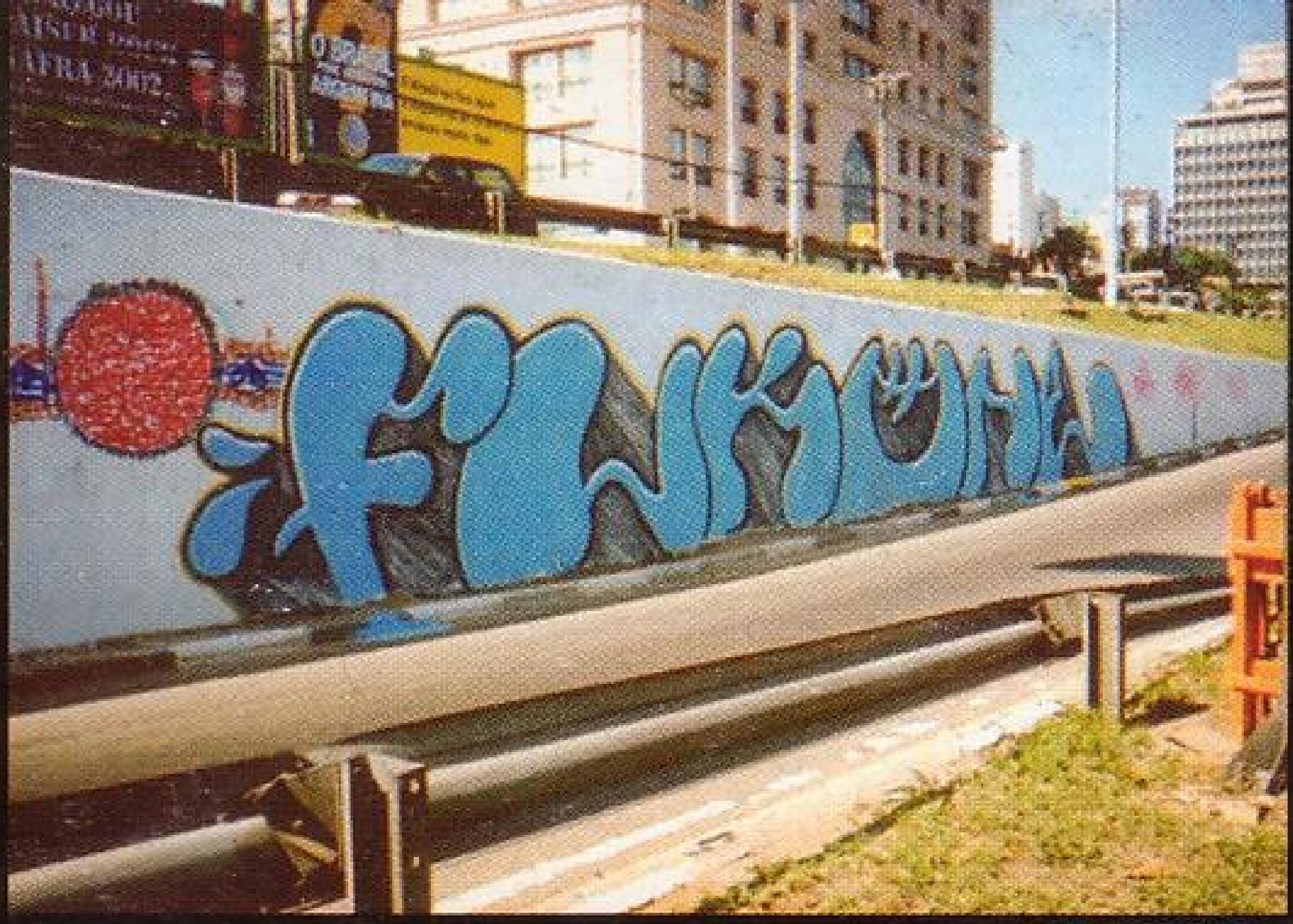
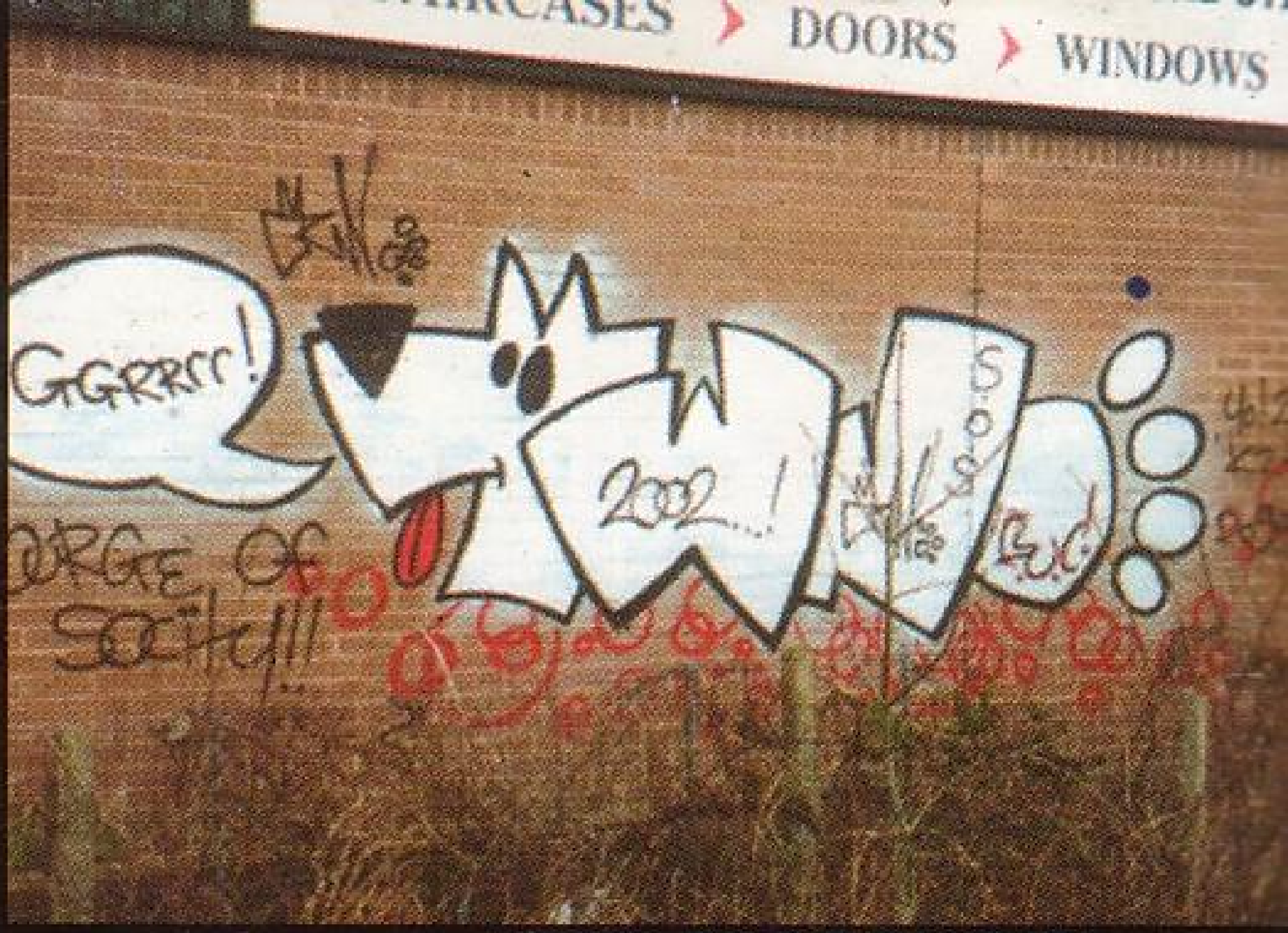
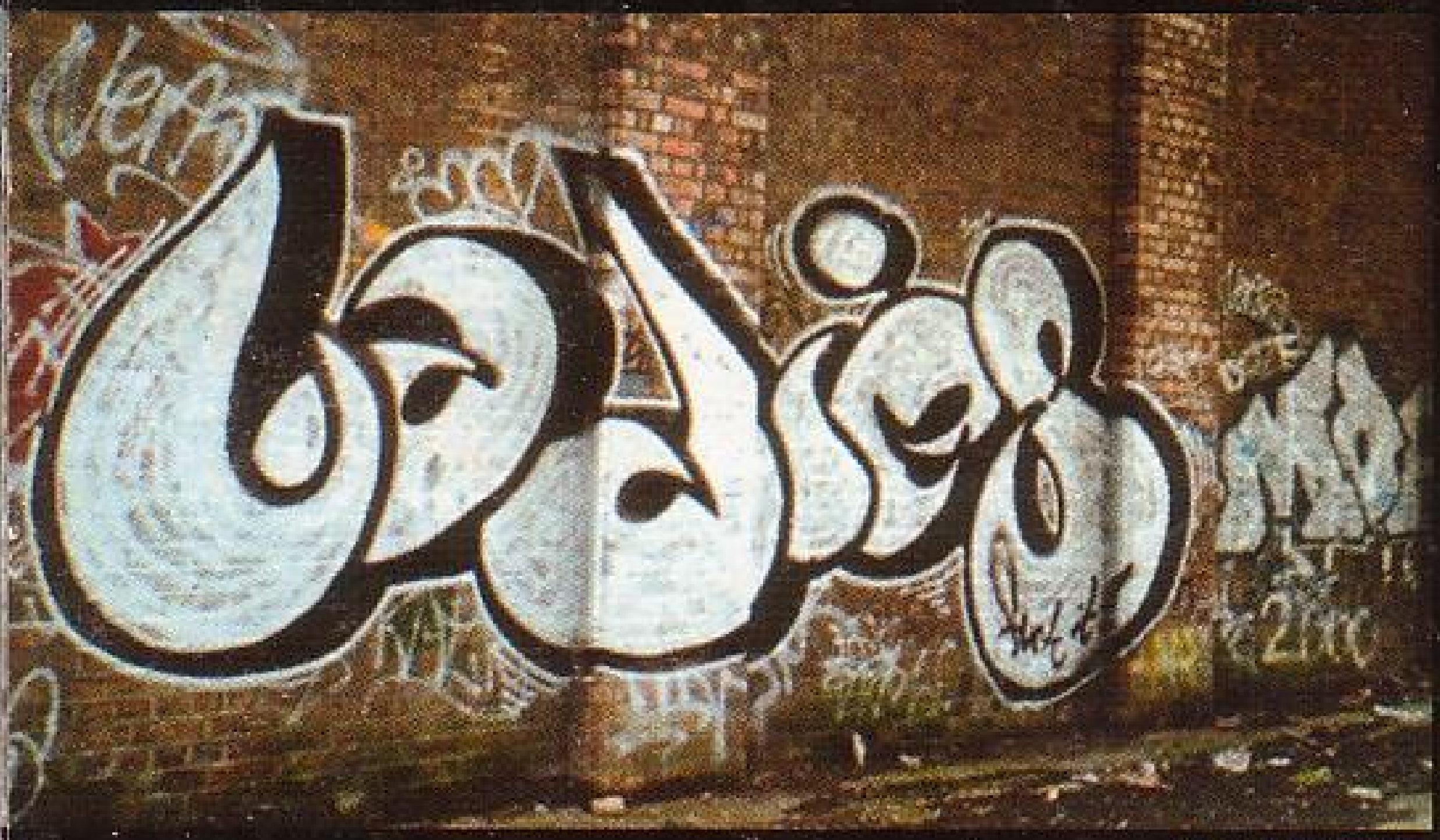


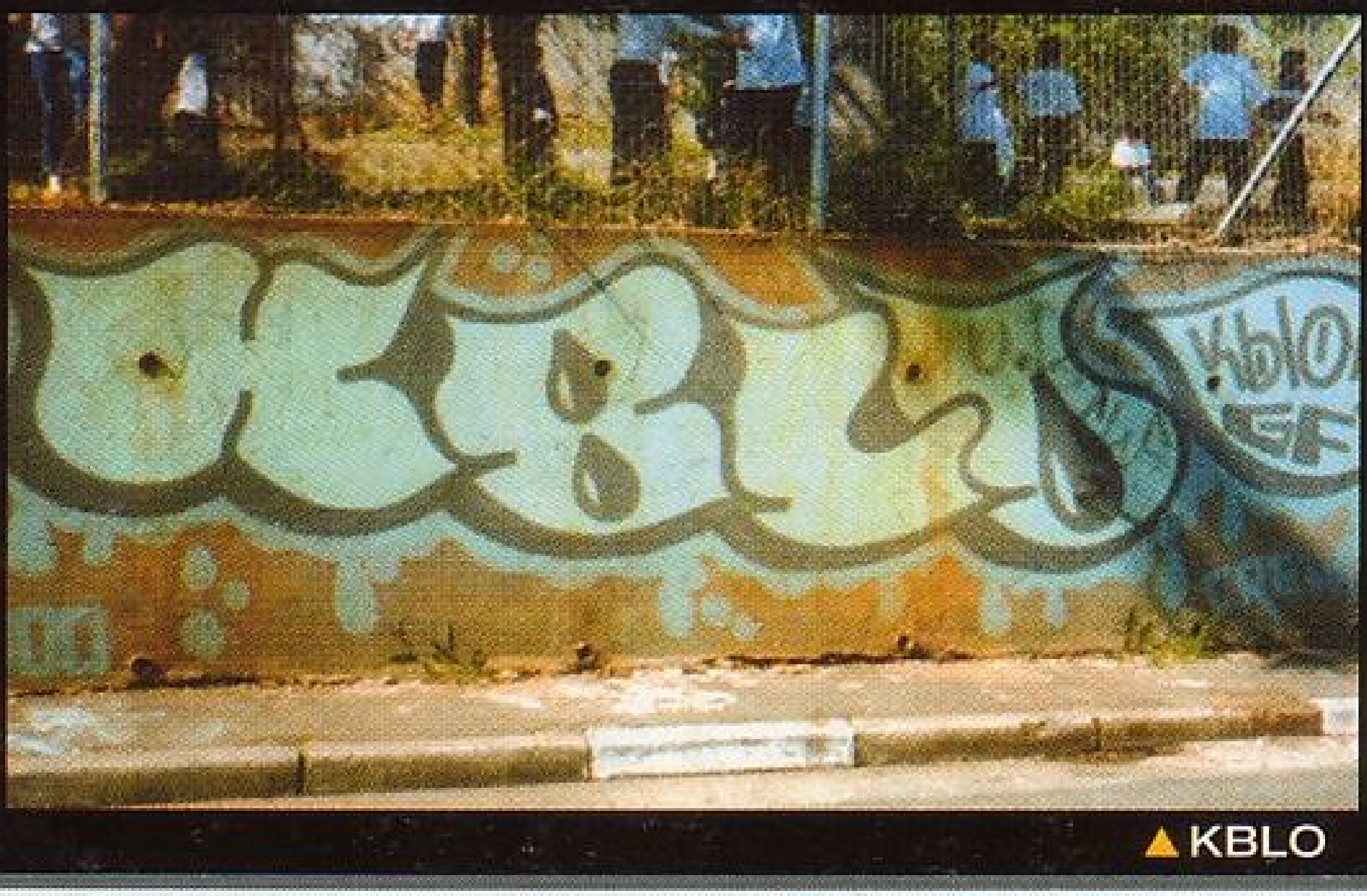
▲FUKONE


STAIRCASES › DOORS › WINDOWS
GGRRR!
2002

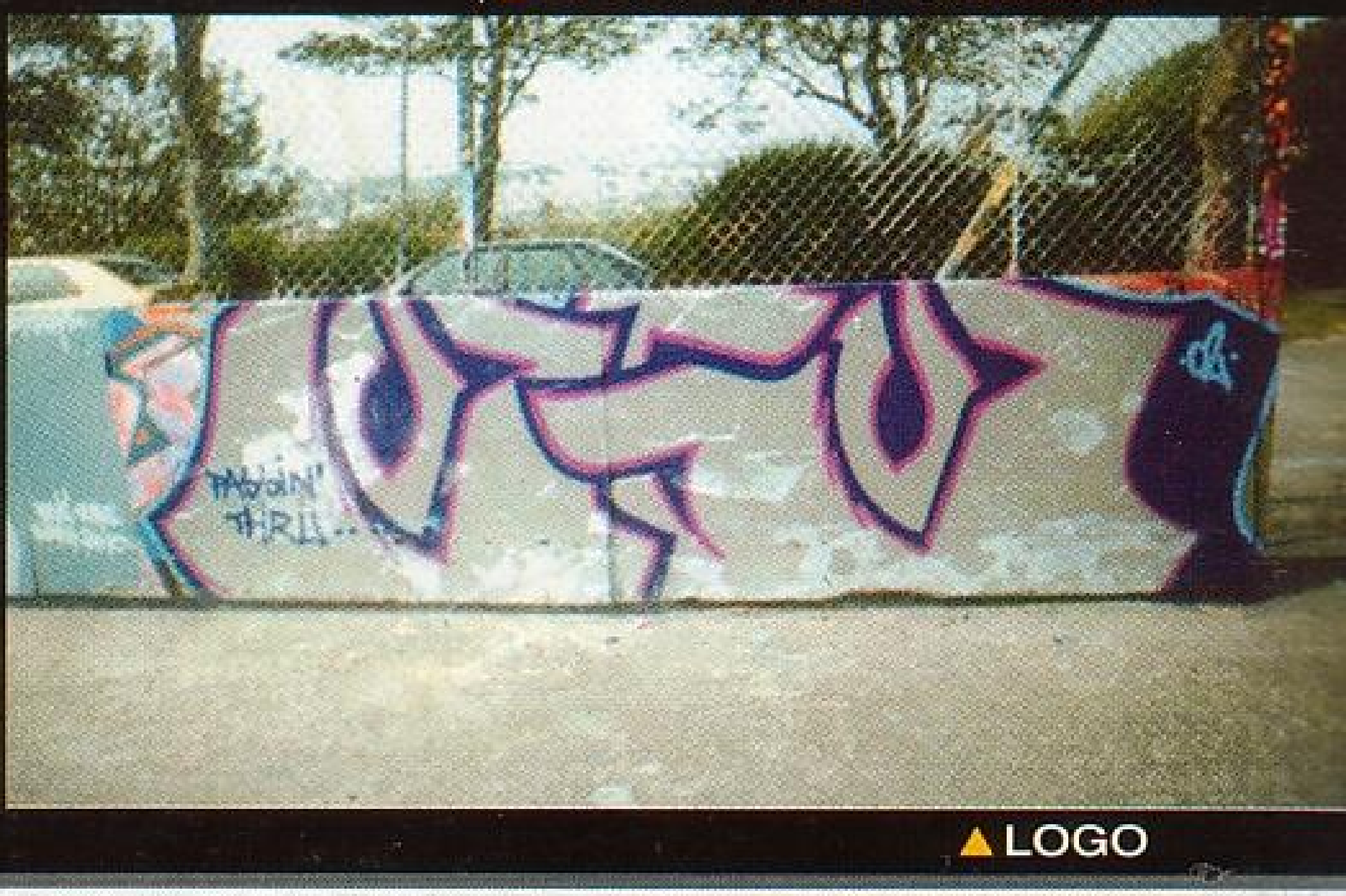
▲DOGG POUND GANGSTA



▲LADIES



▲KBLO



▲LOGO

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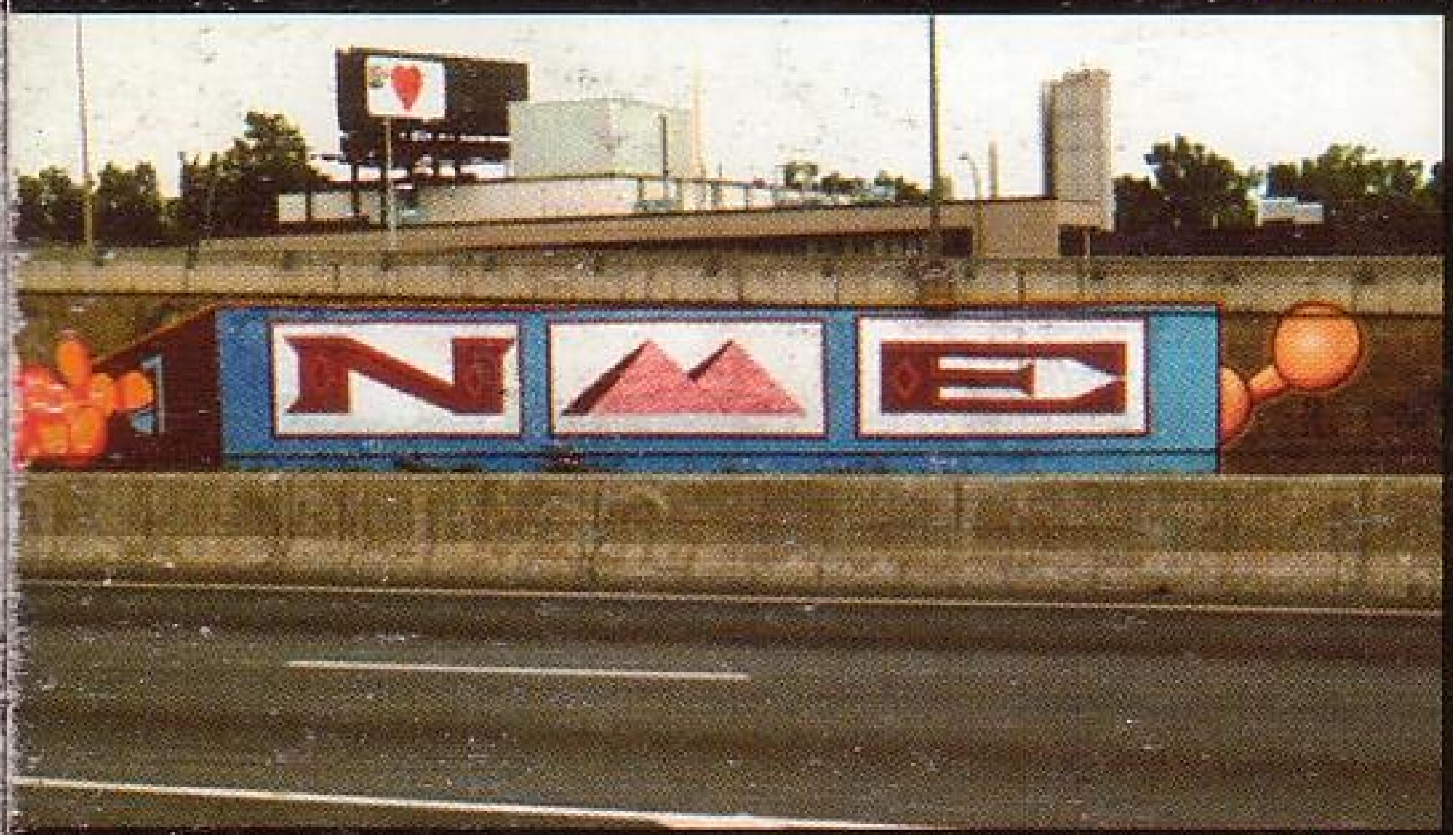
▼NME



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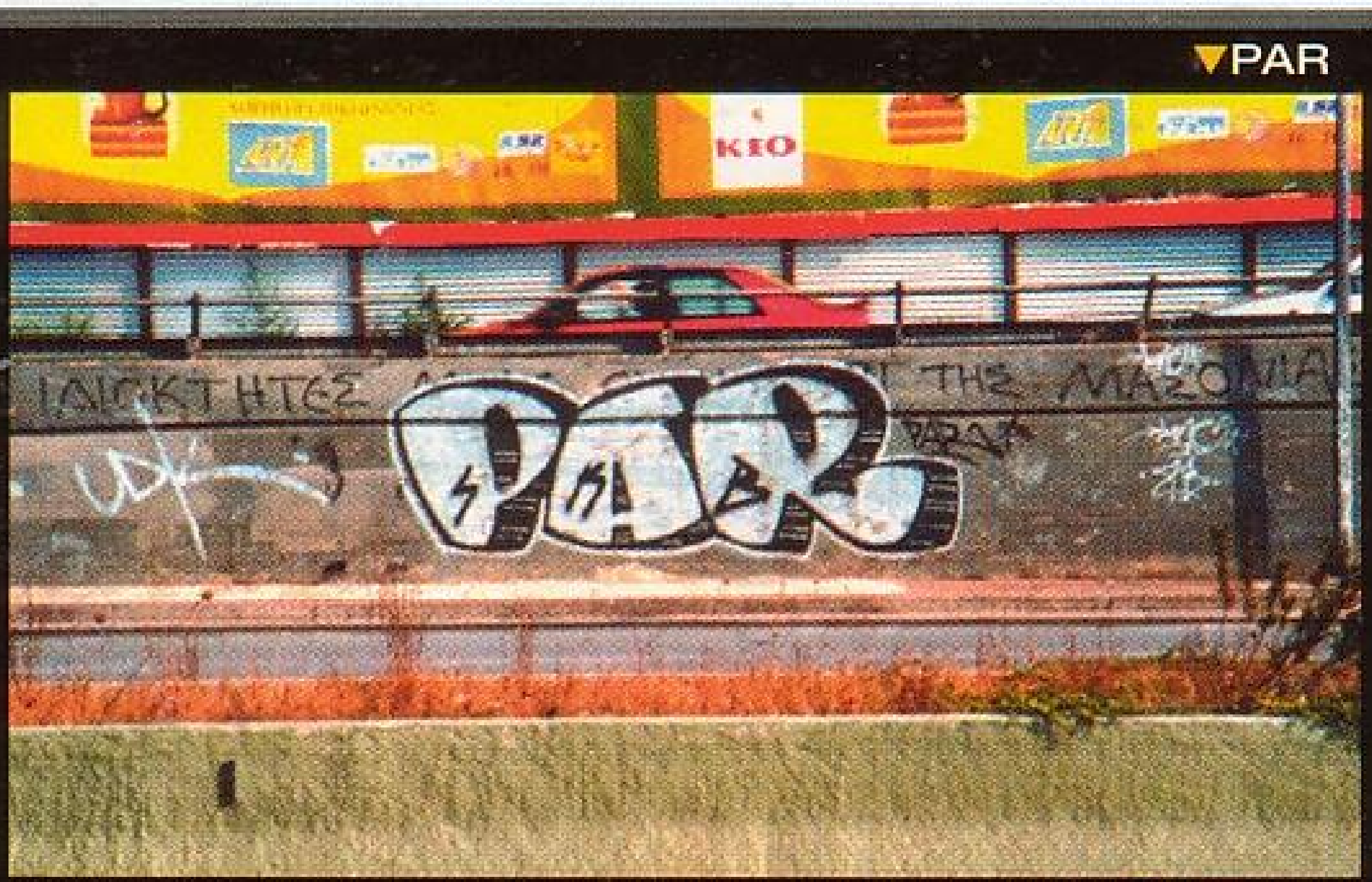
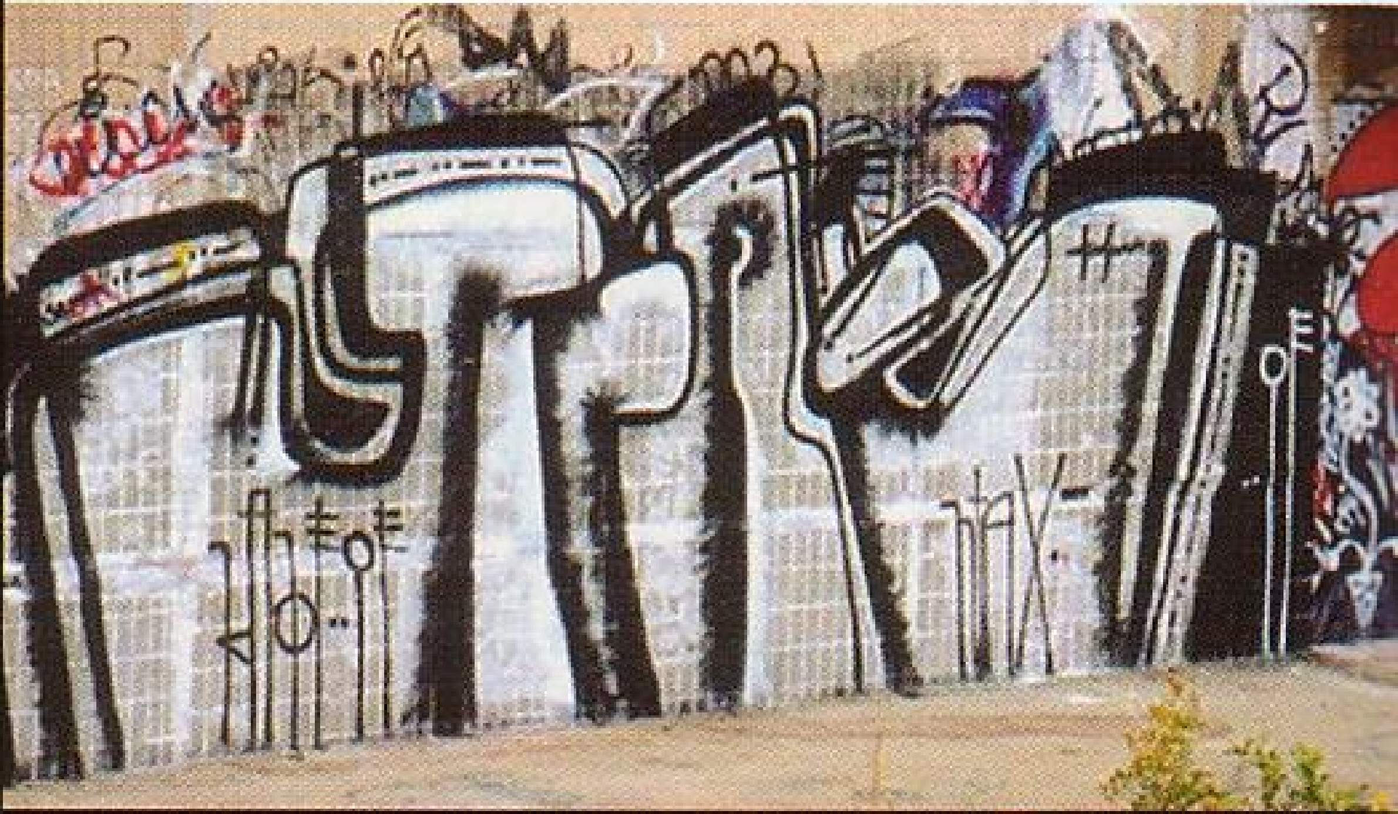

KIO
PAR
THE MAZONIA

▼PTAHRA



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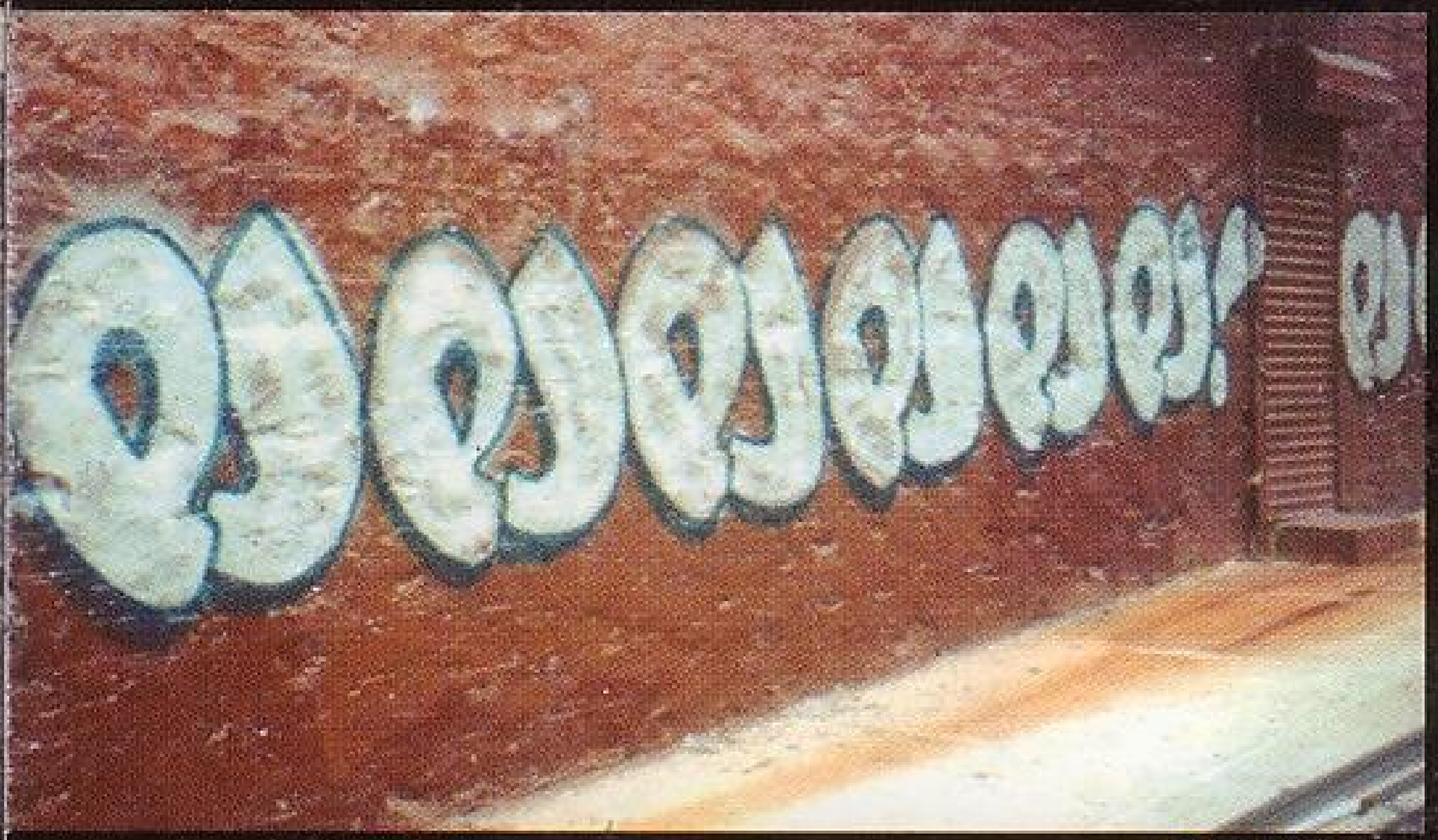

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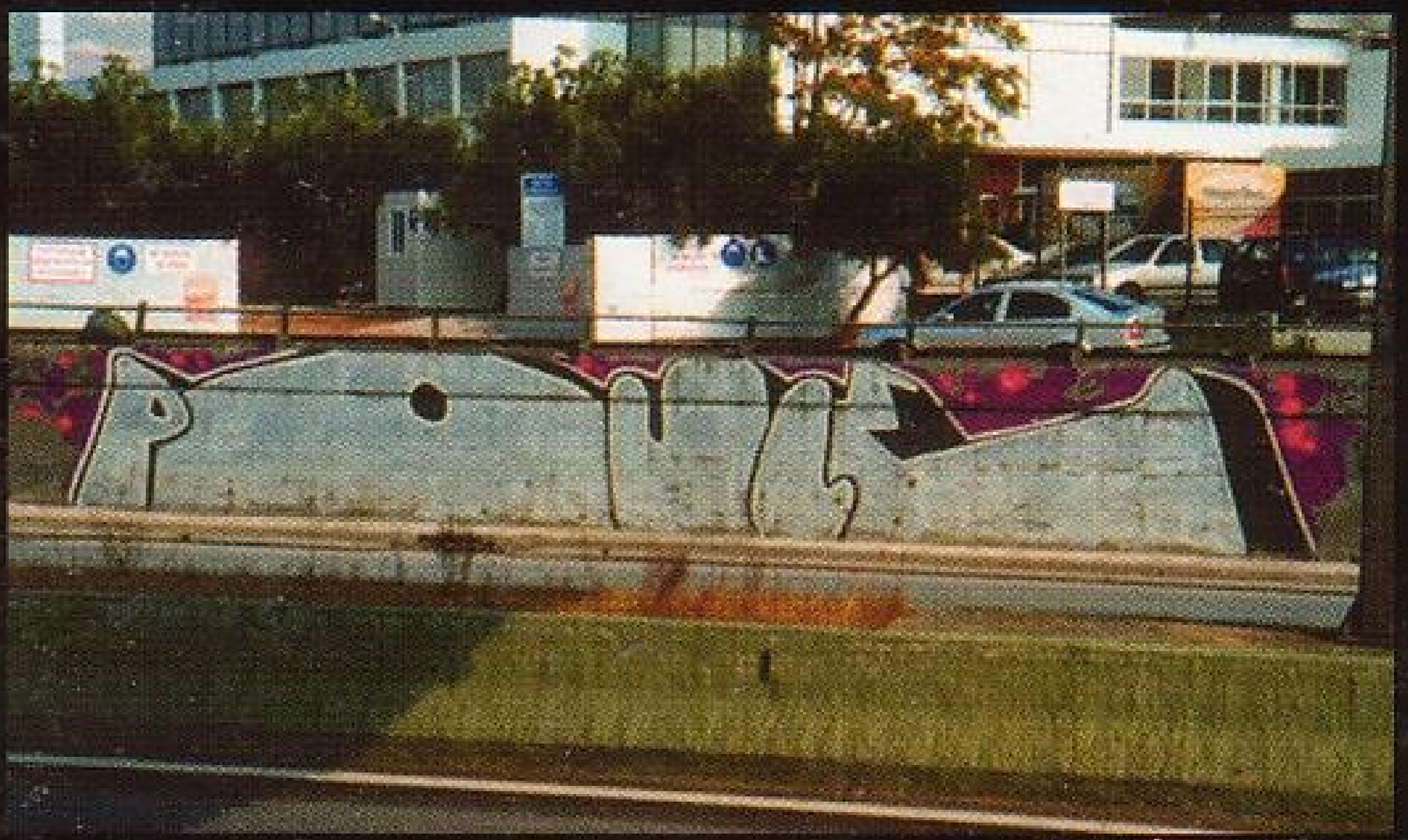
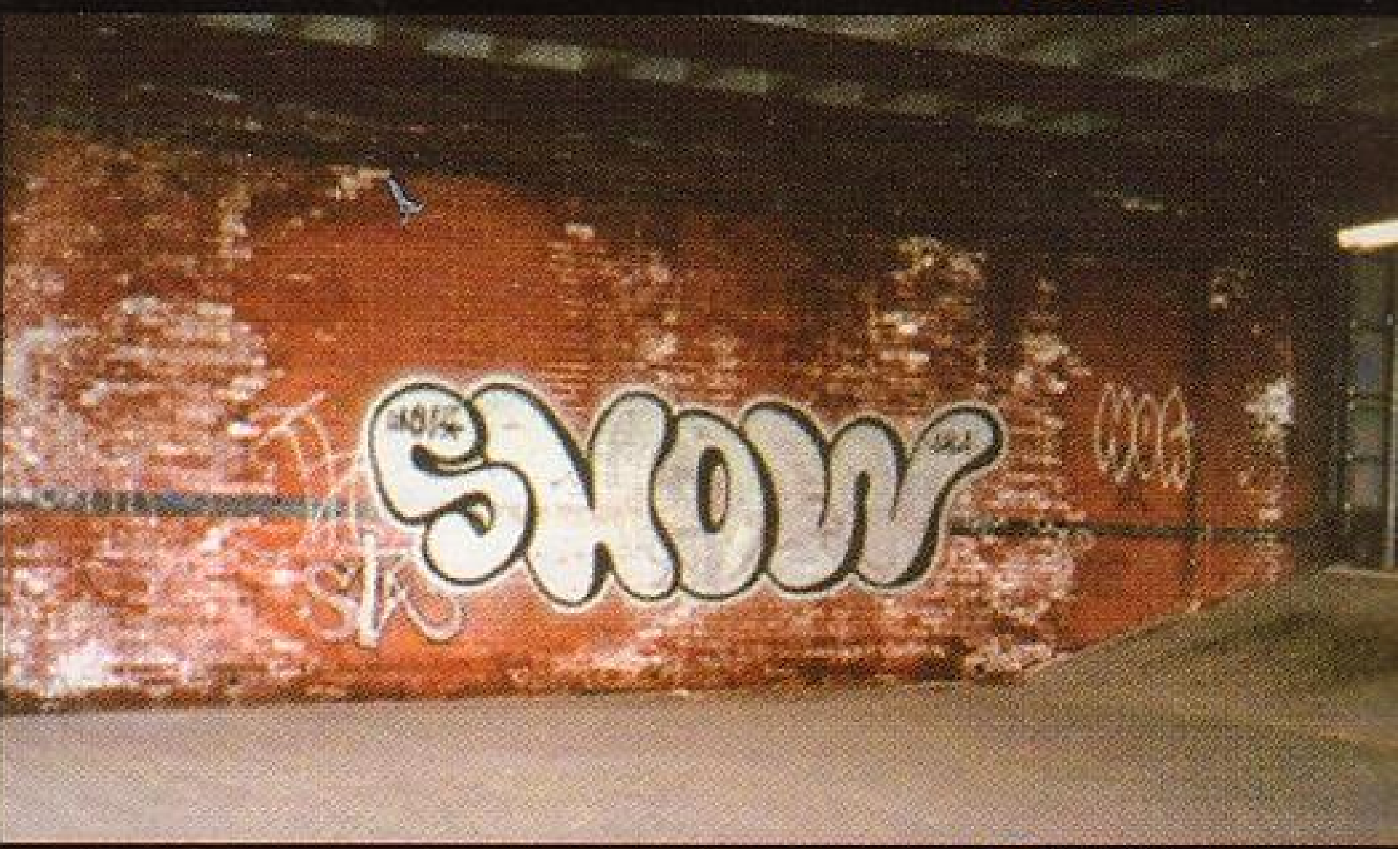


▼SHOW



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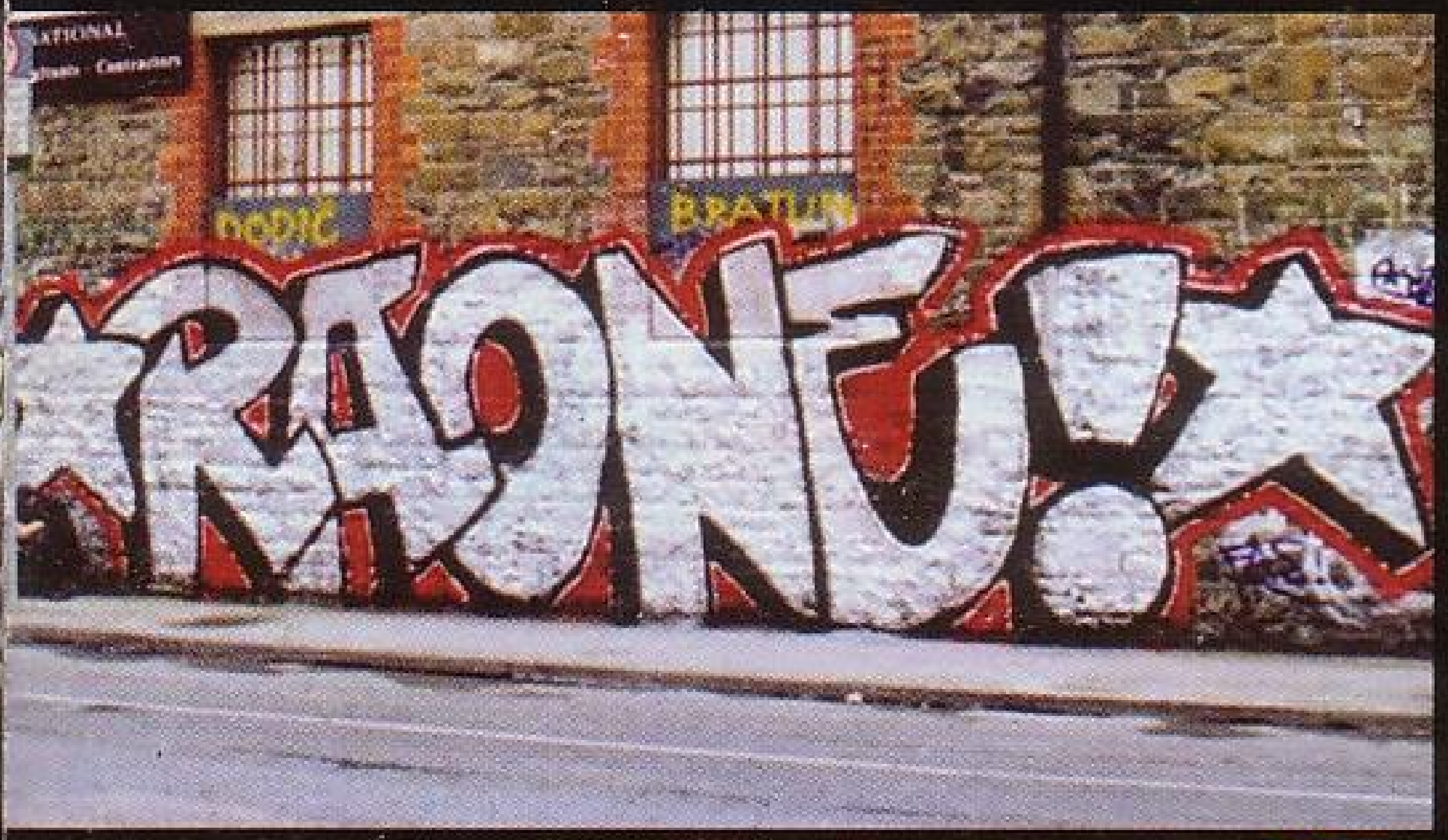
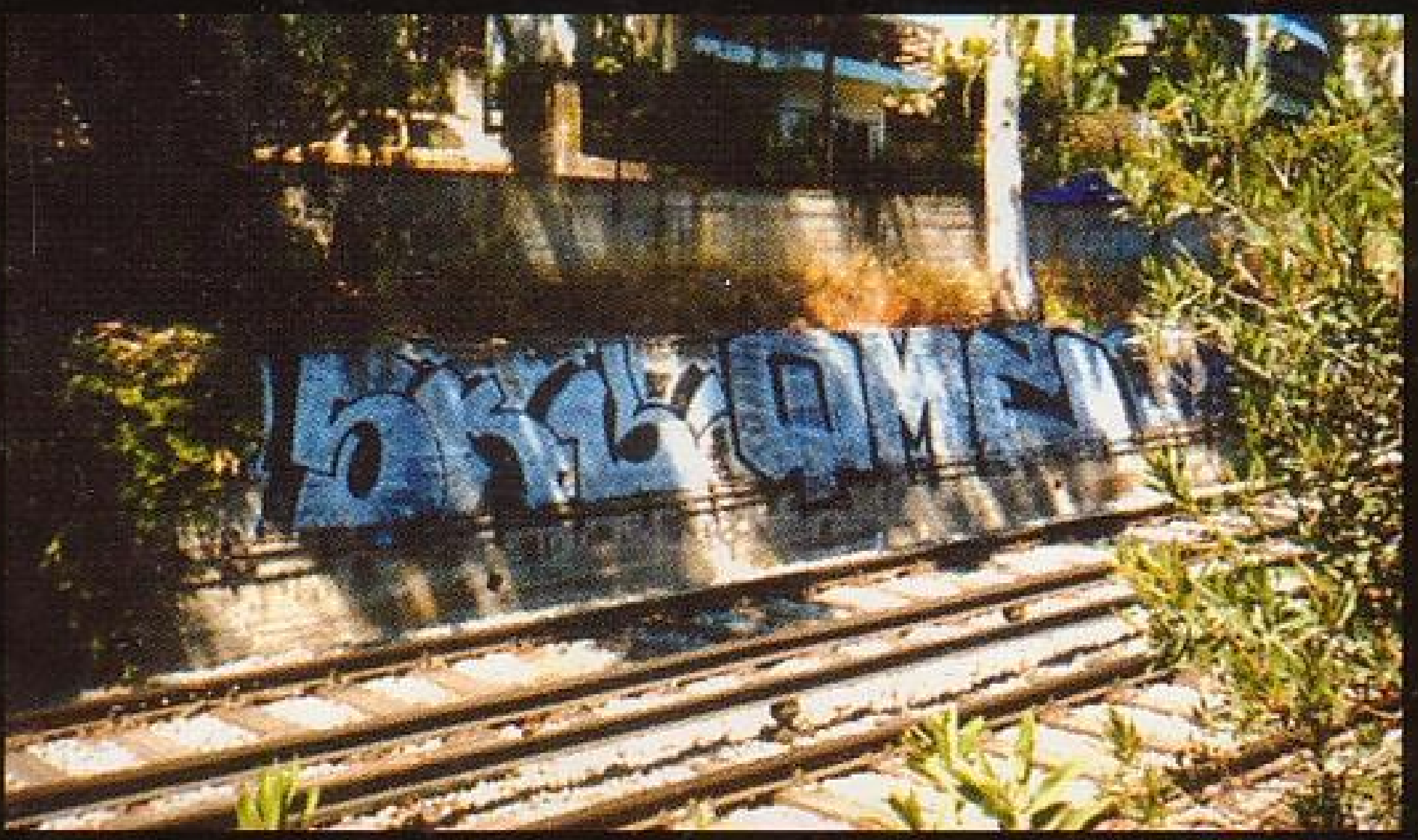
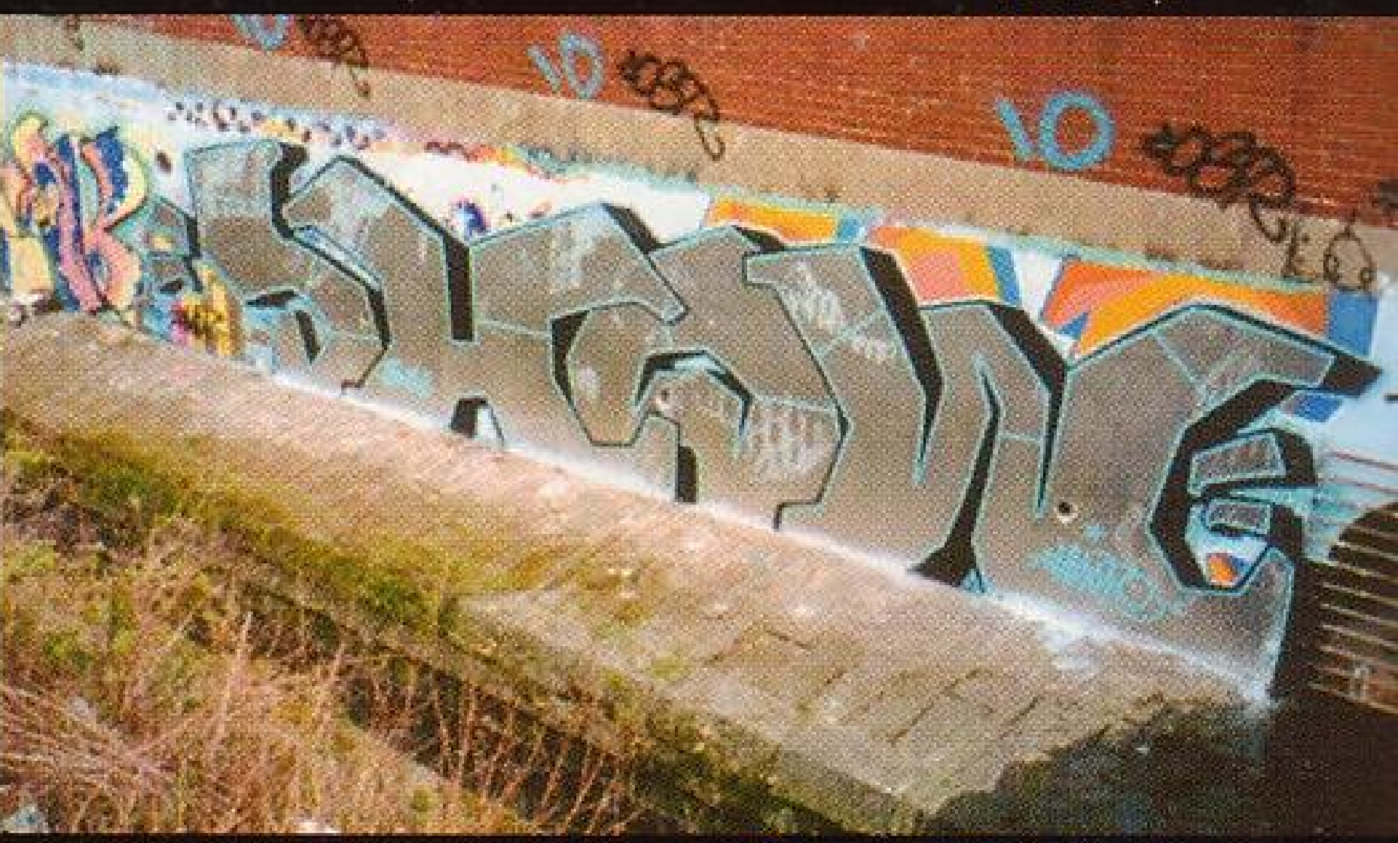


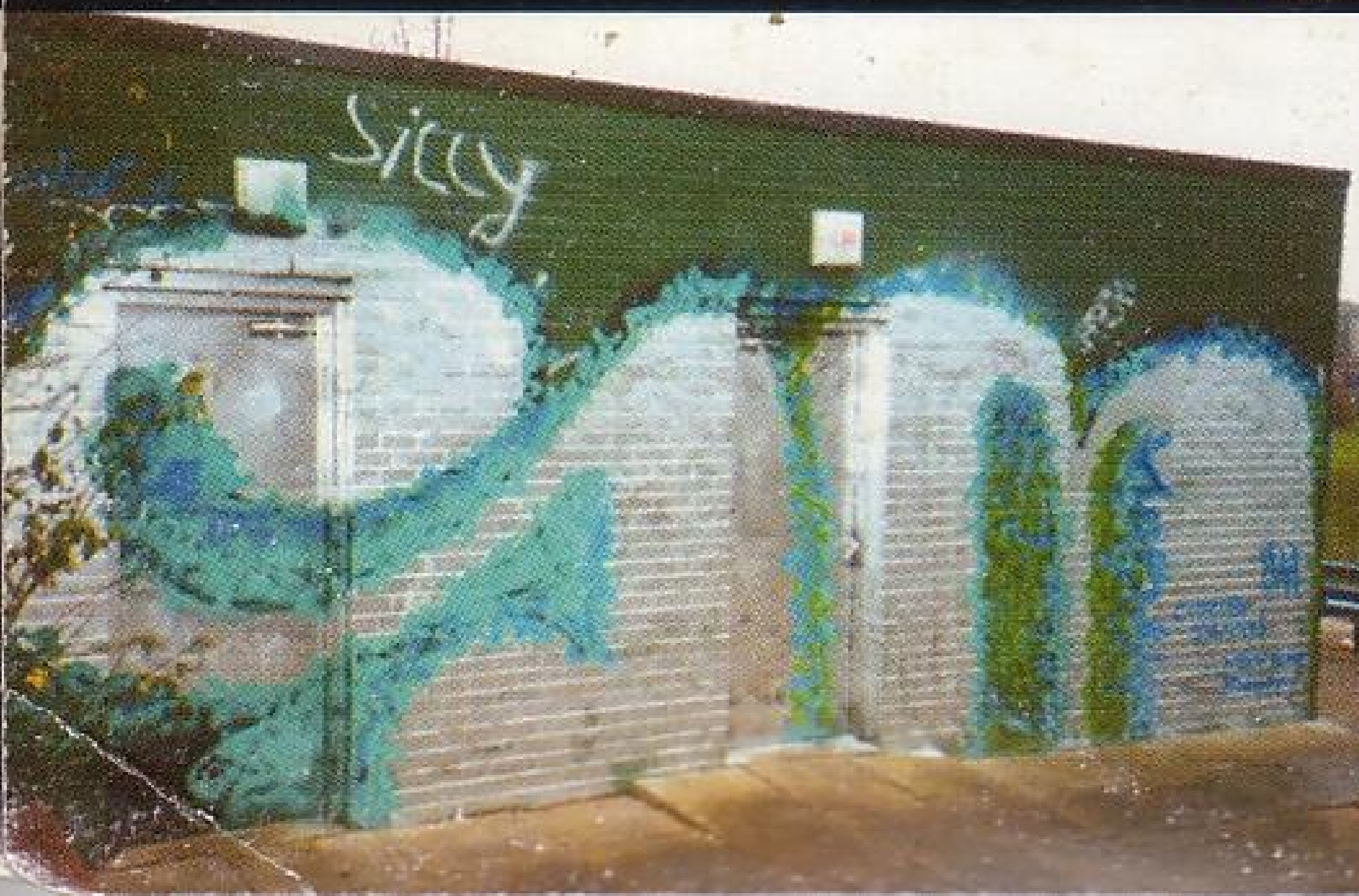
▼SKB · QME



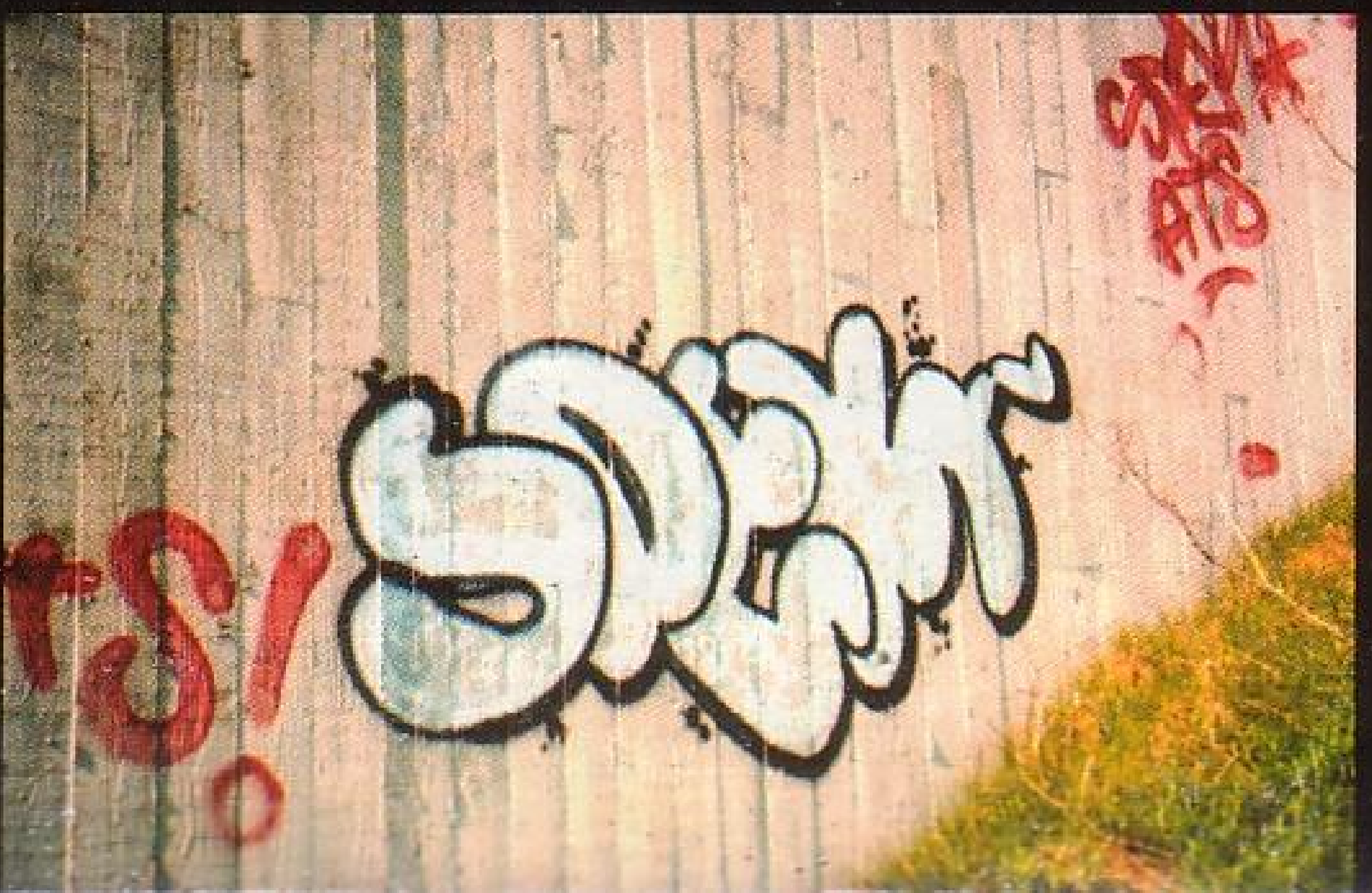
▼SHOW



▼SM



▼SPEK



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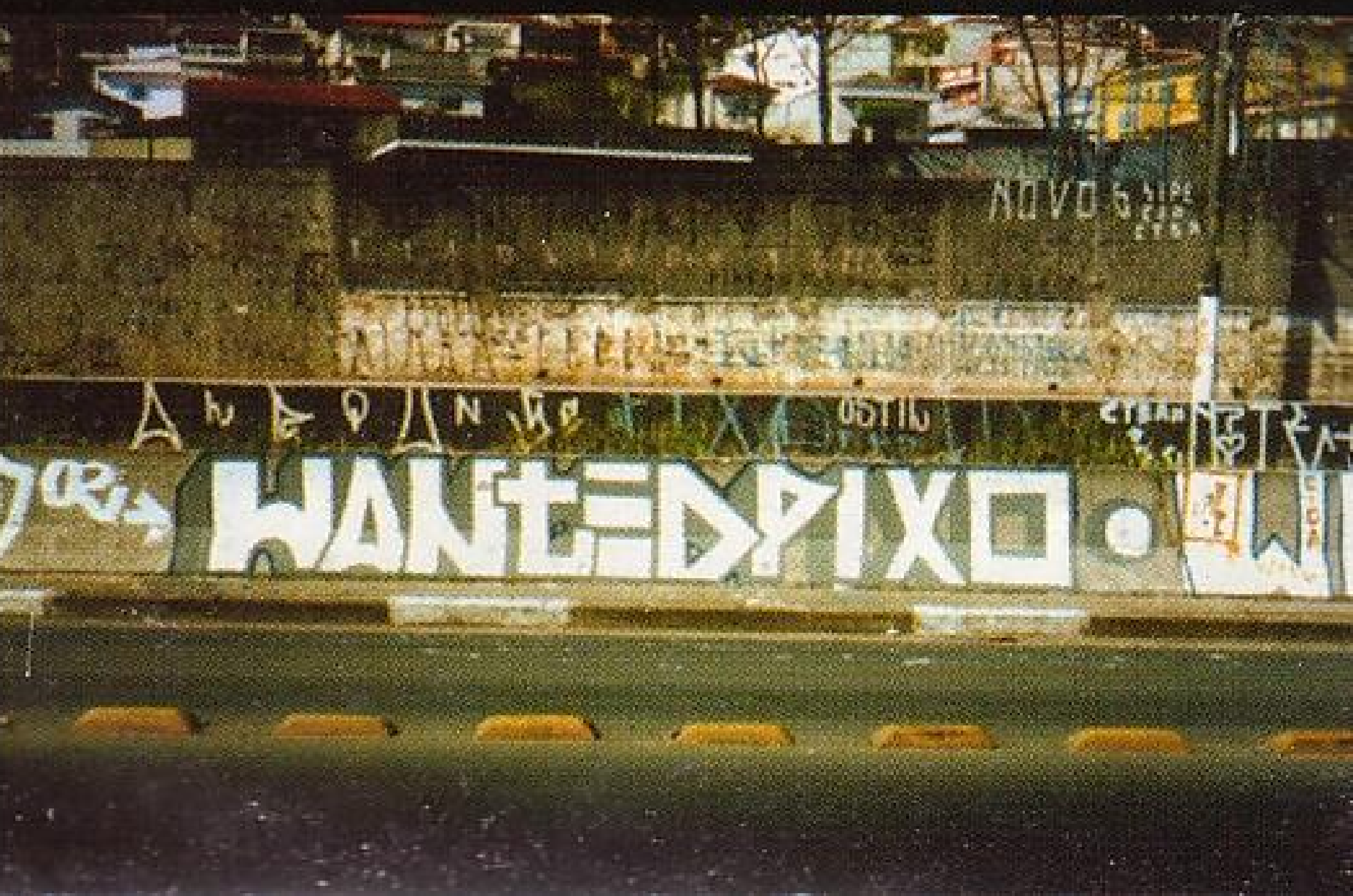
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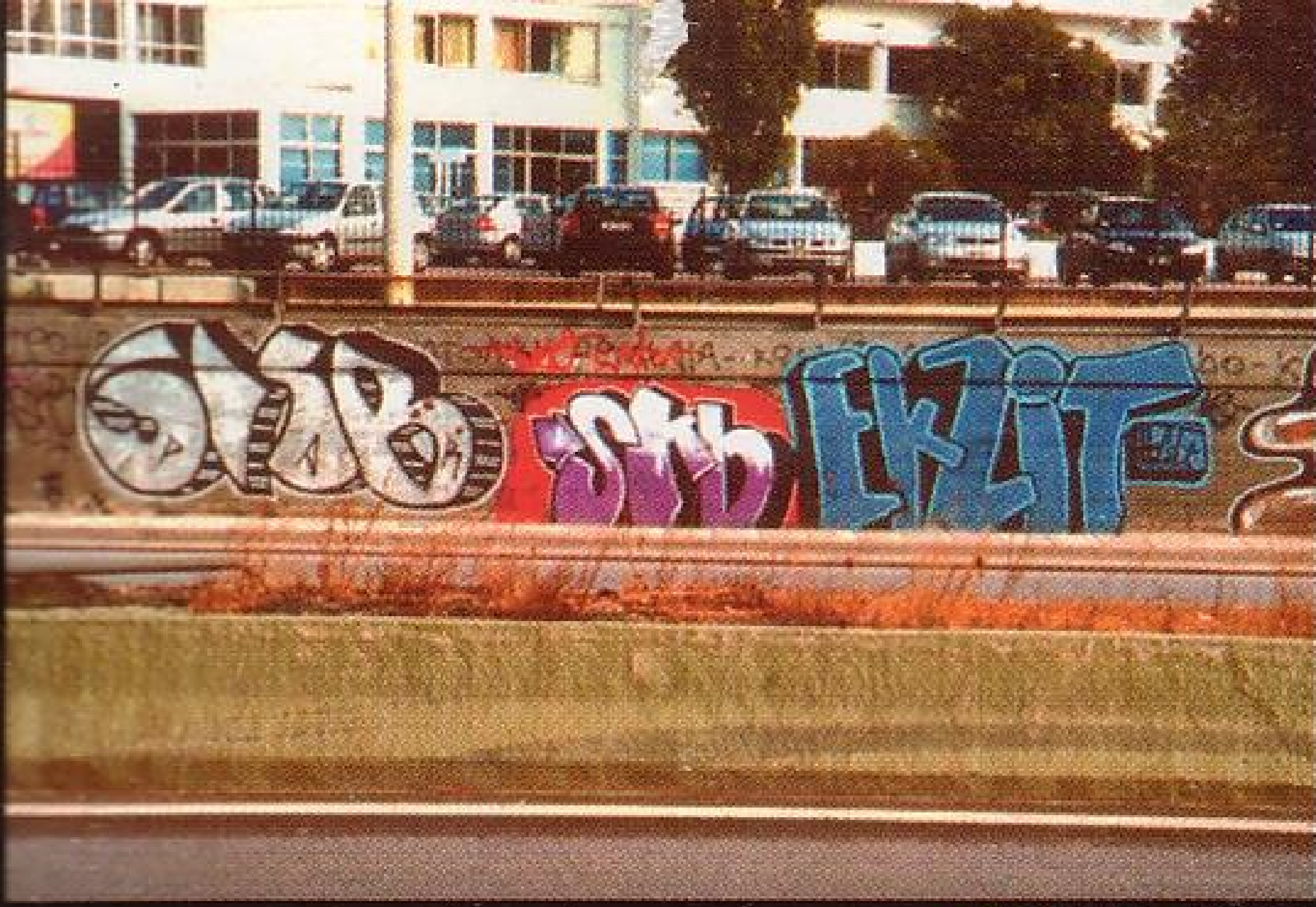
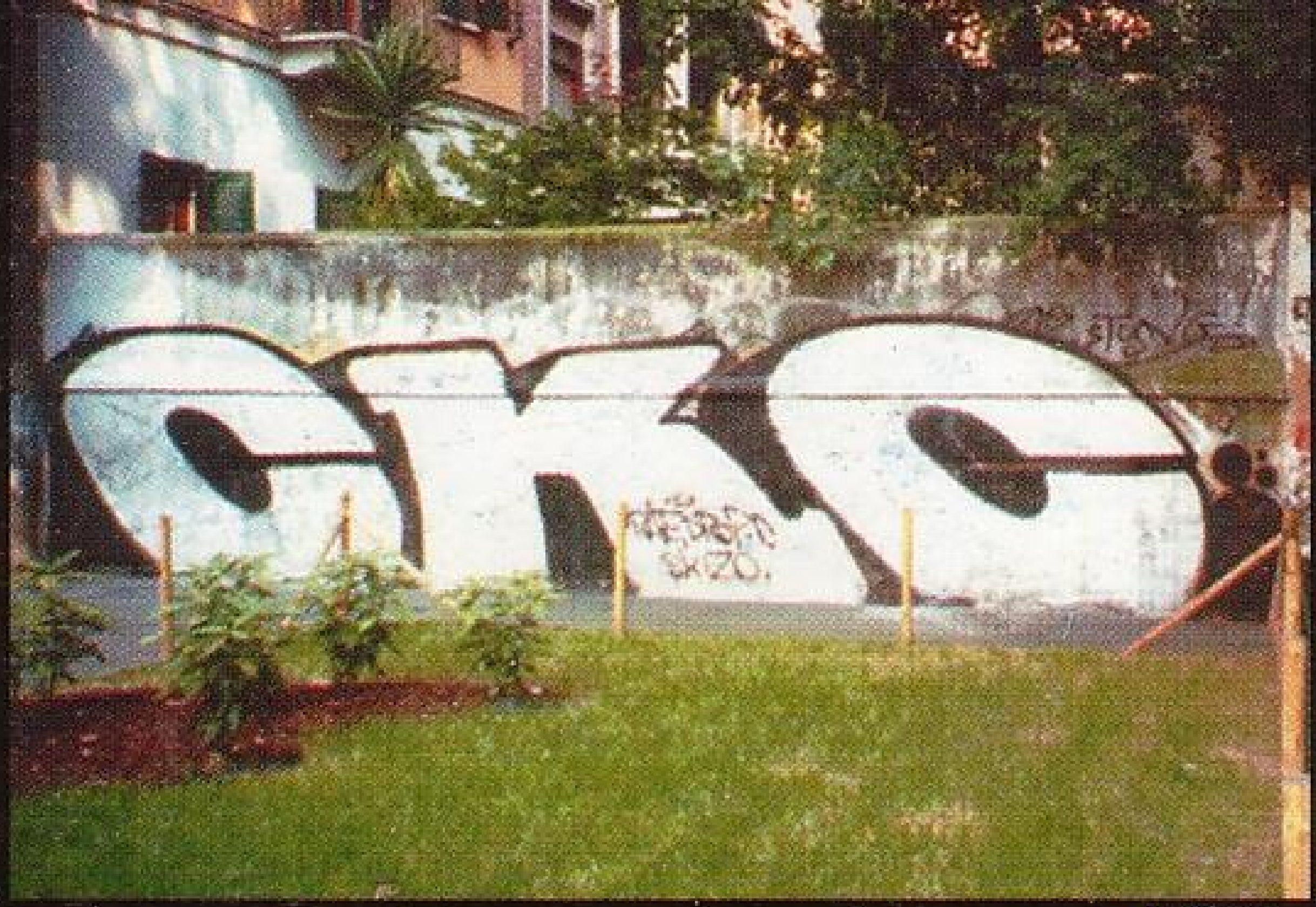

▲GRAB · EXIT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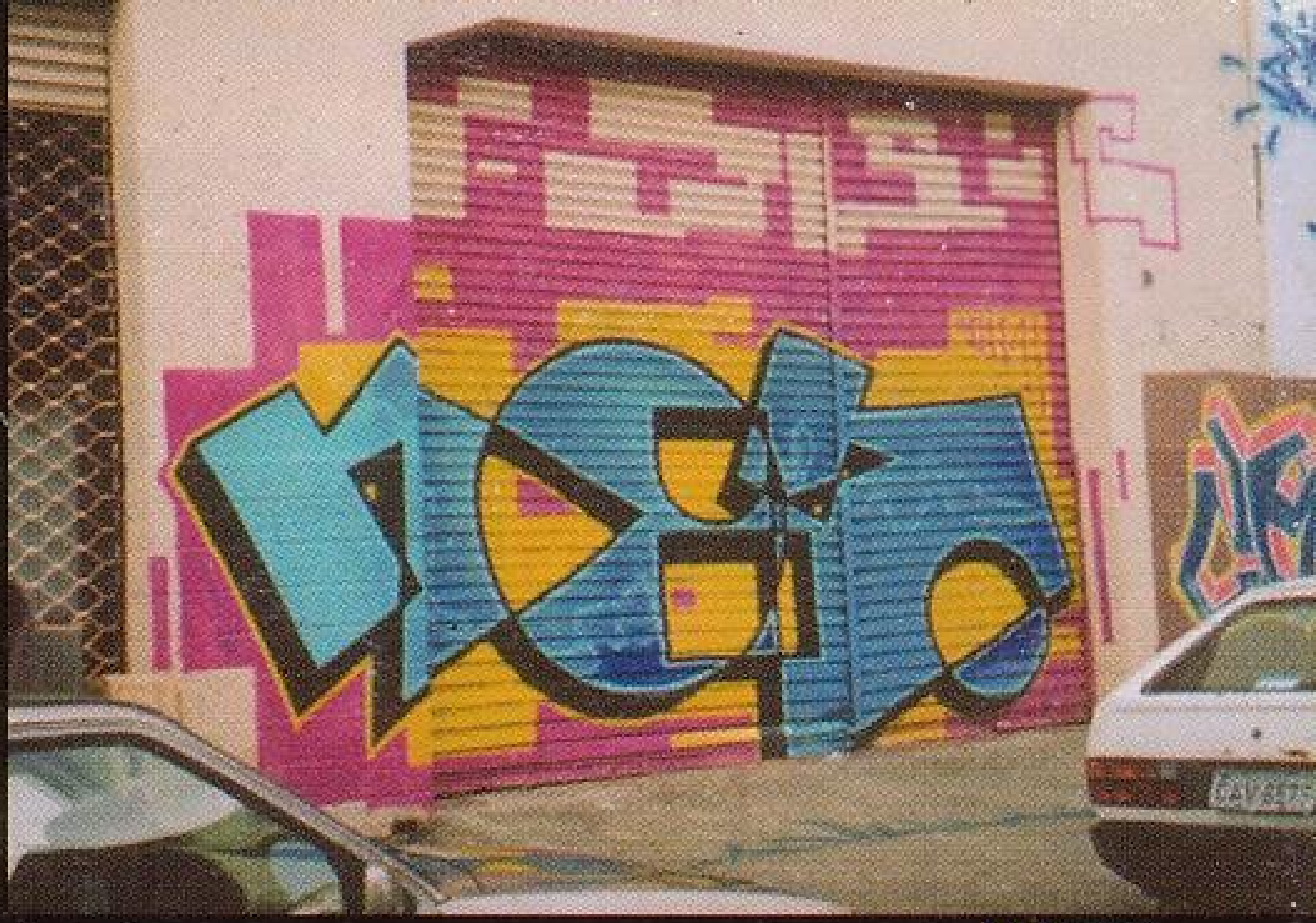
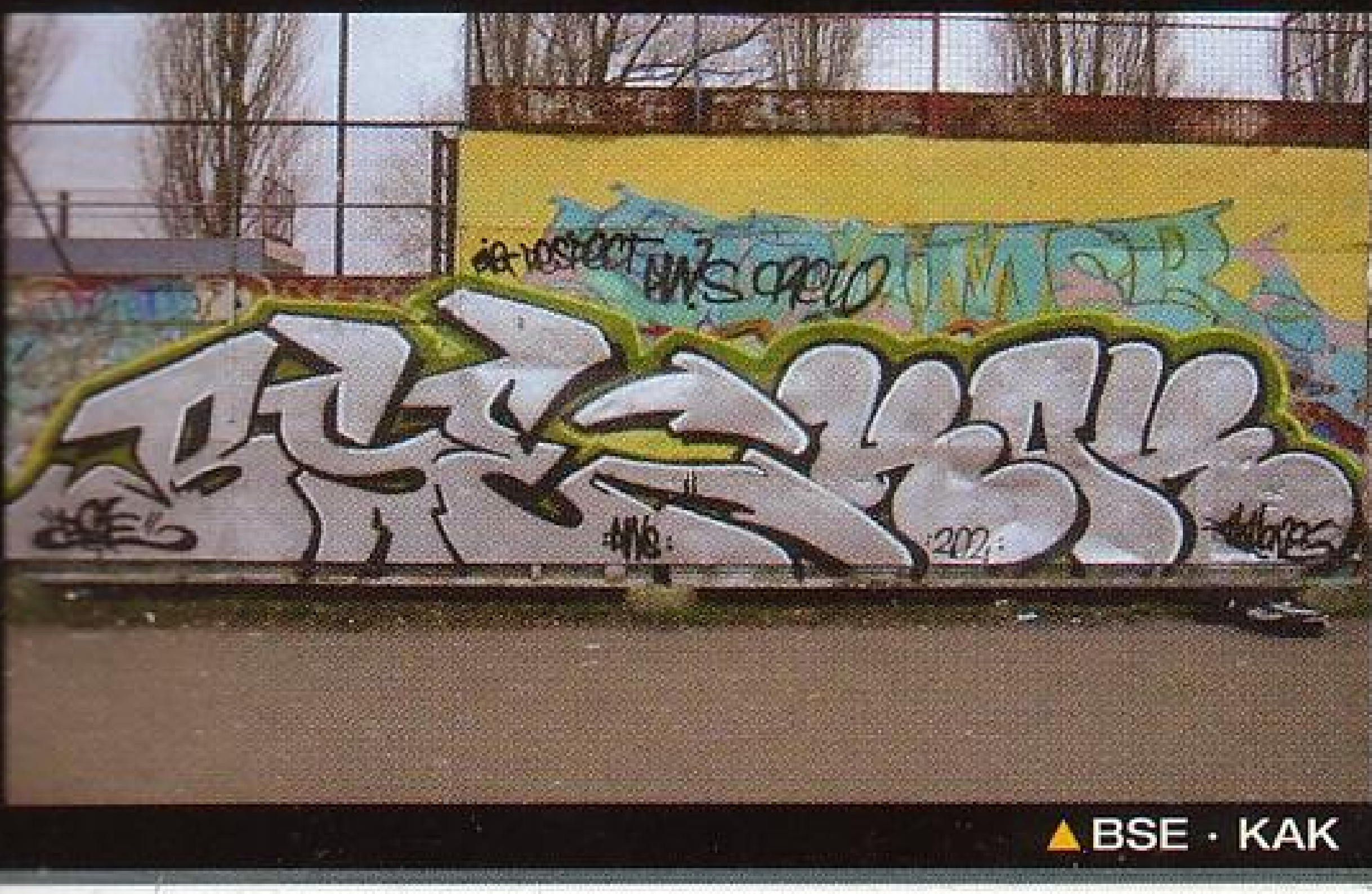
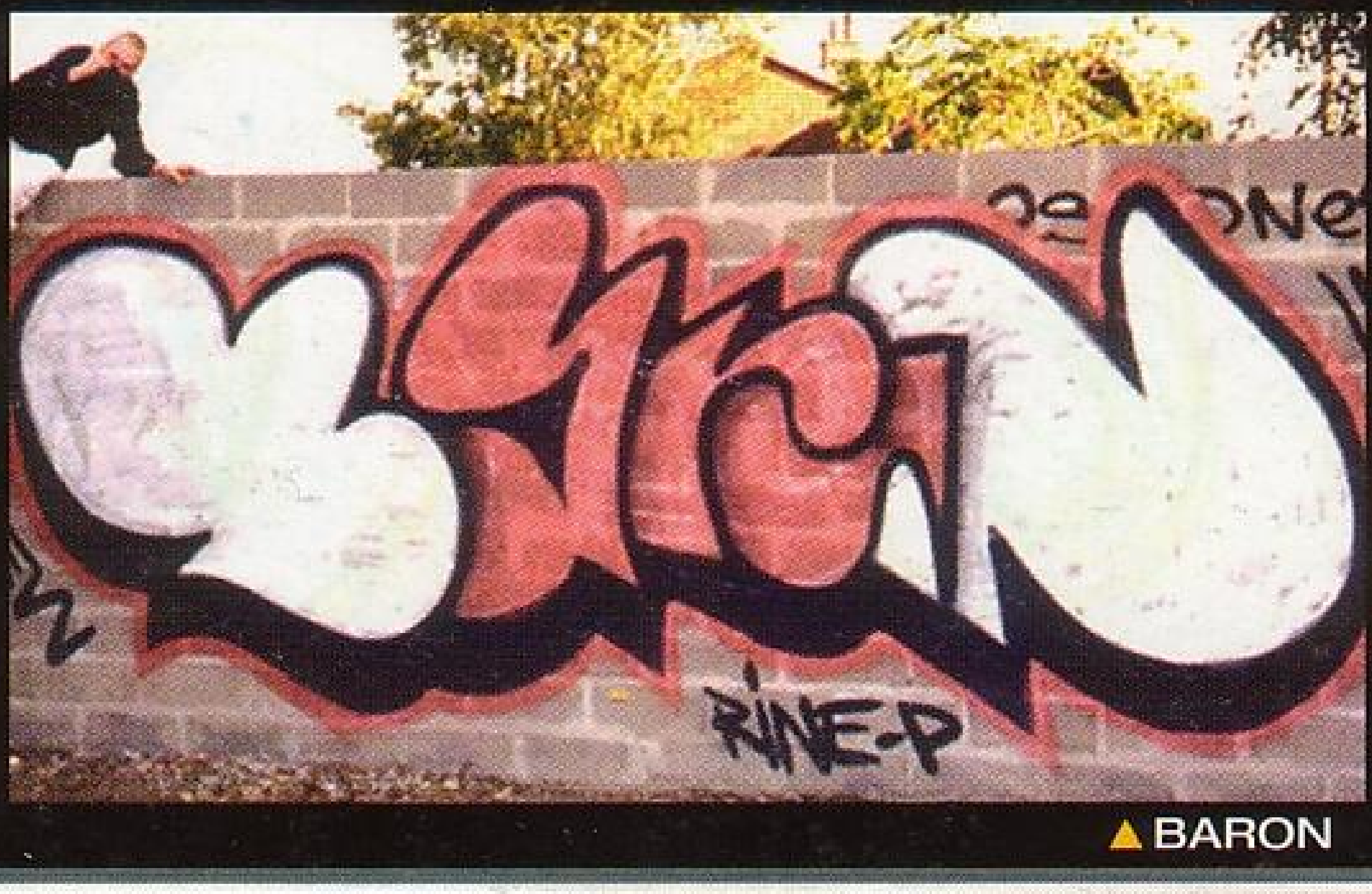

▲NOIS


▲BSE · KAK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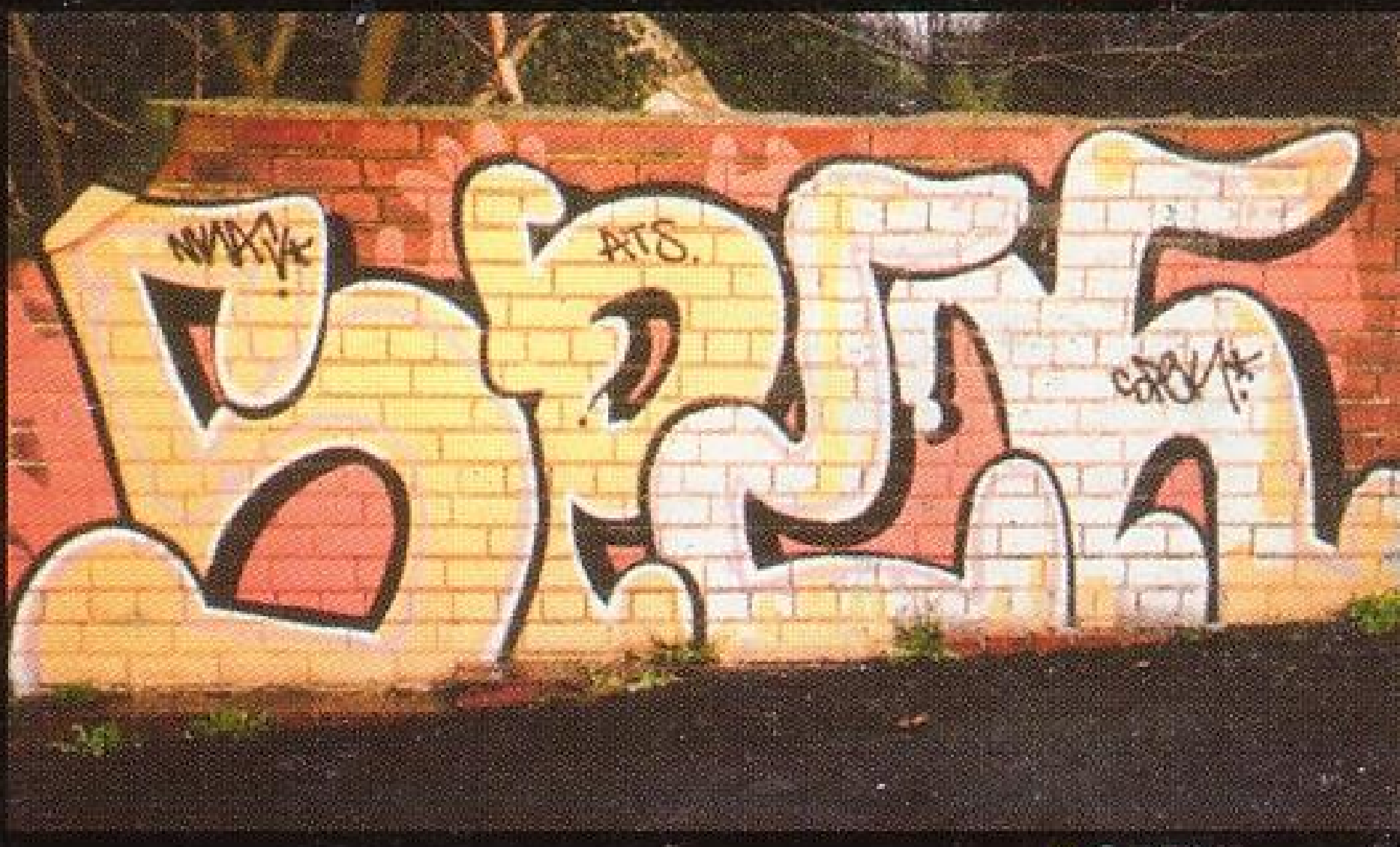
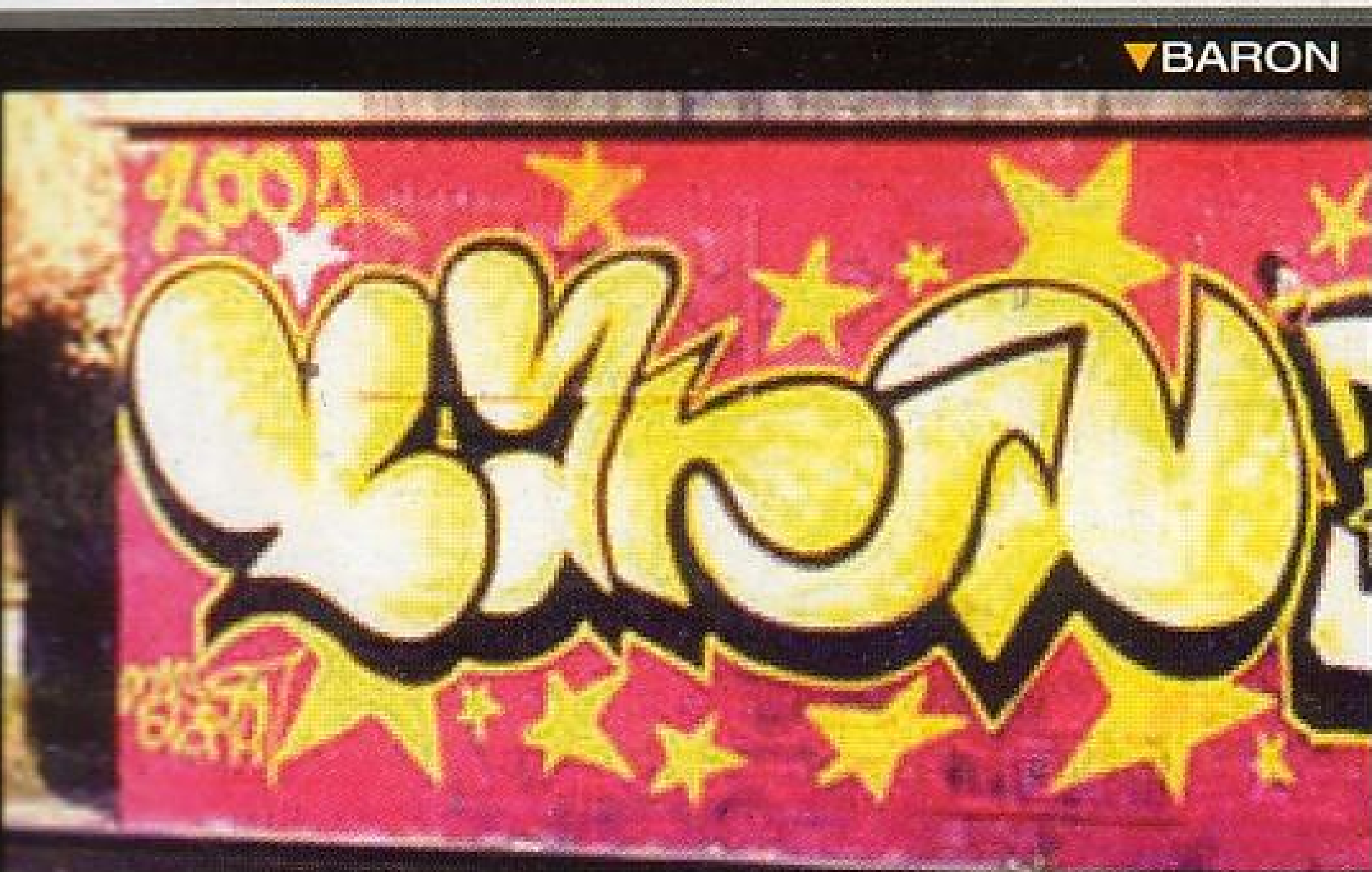

▲SPEK

▼BARON



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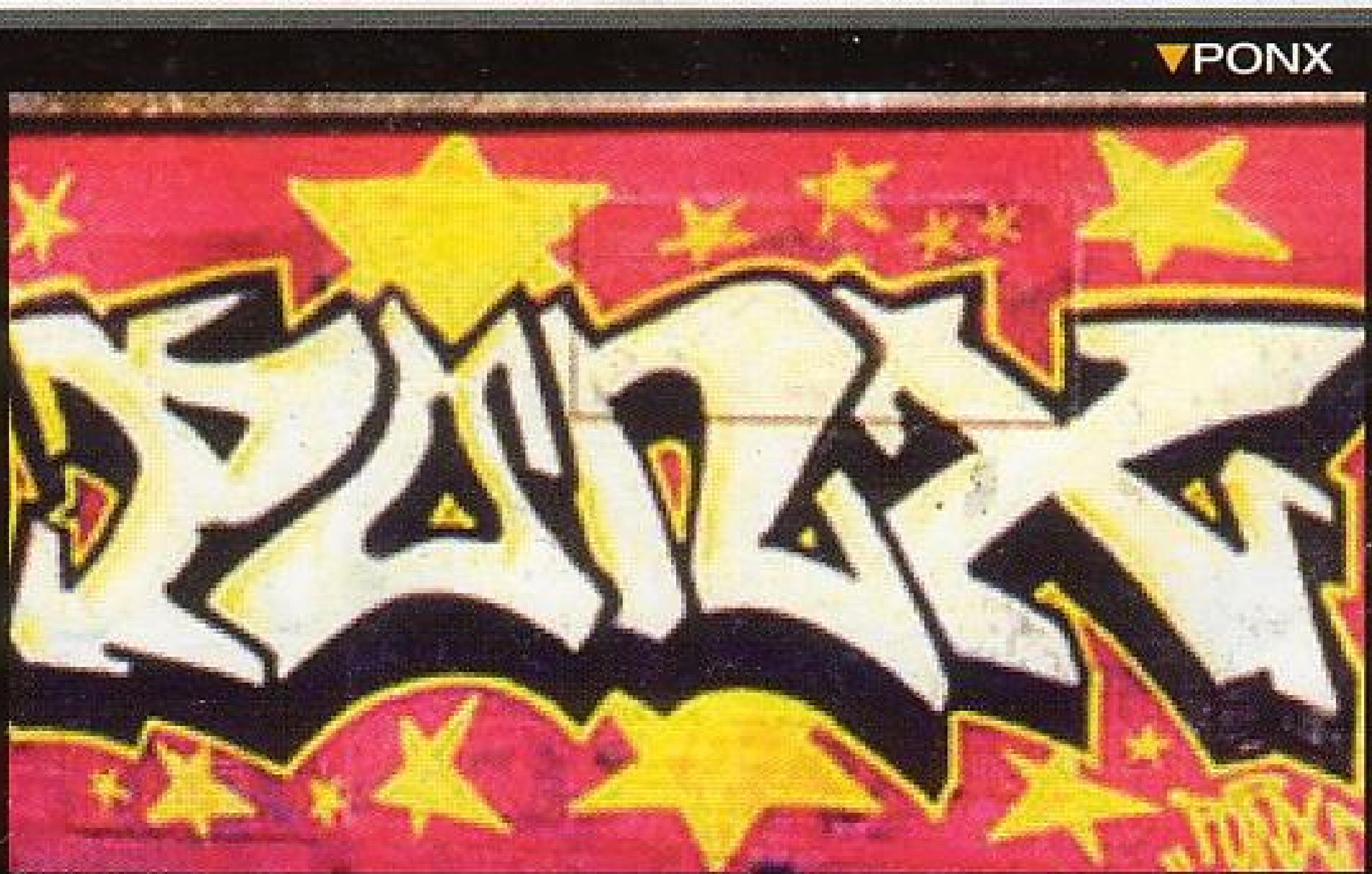

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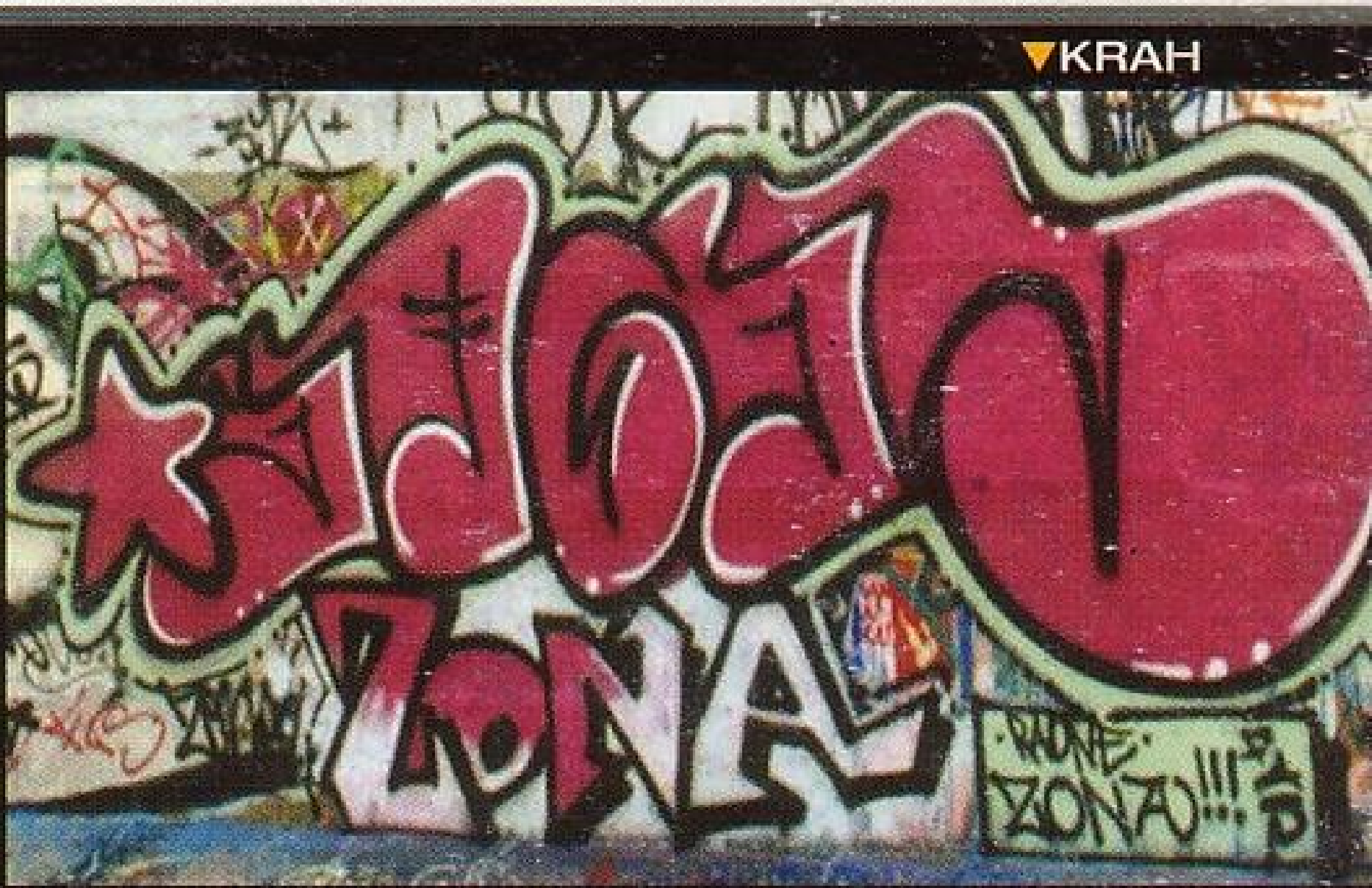

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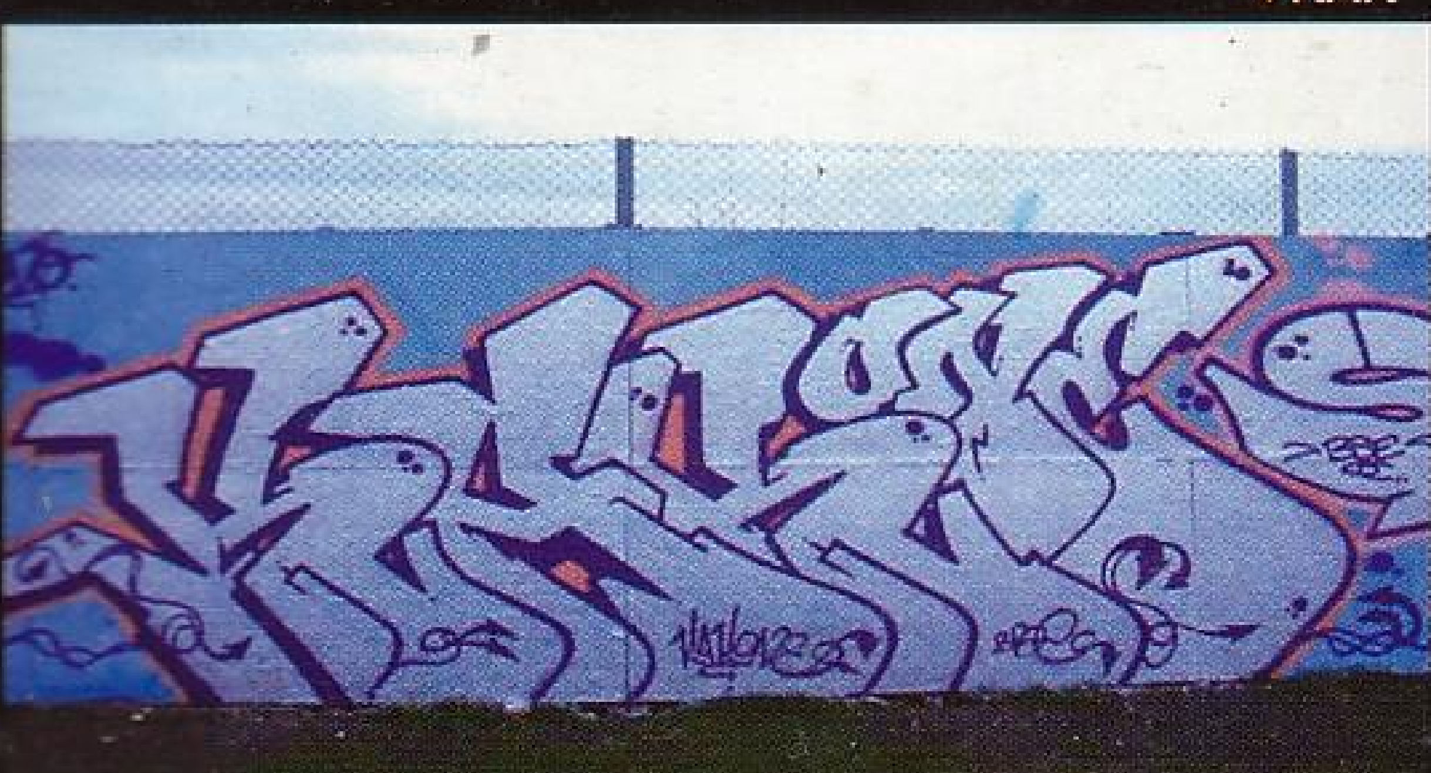
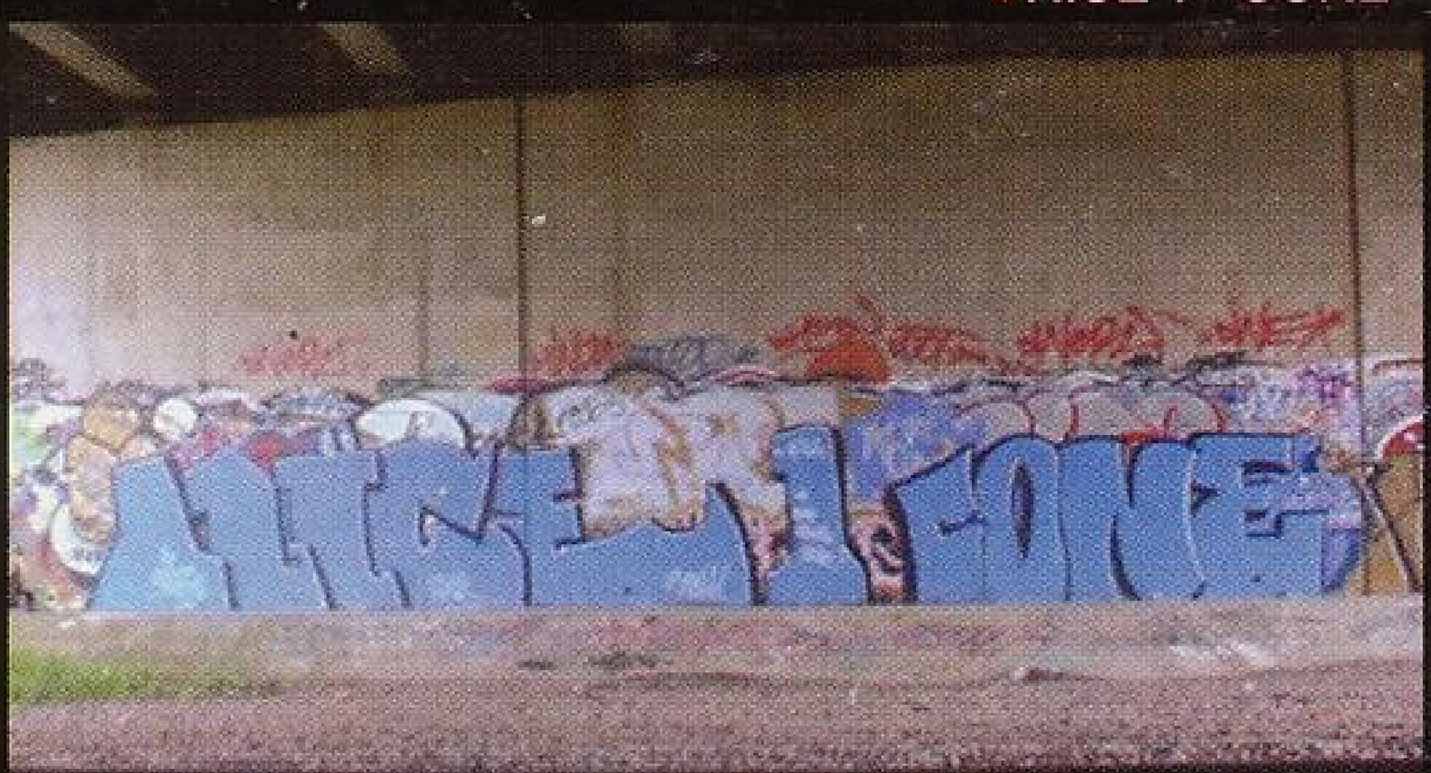


▼NICE 1 · CONE



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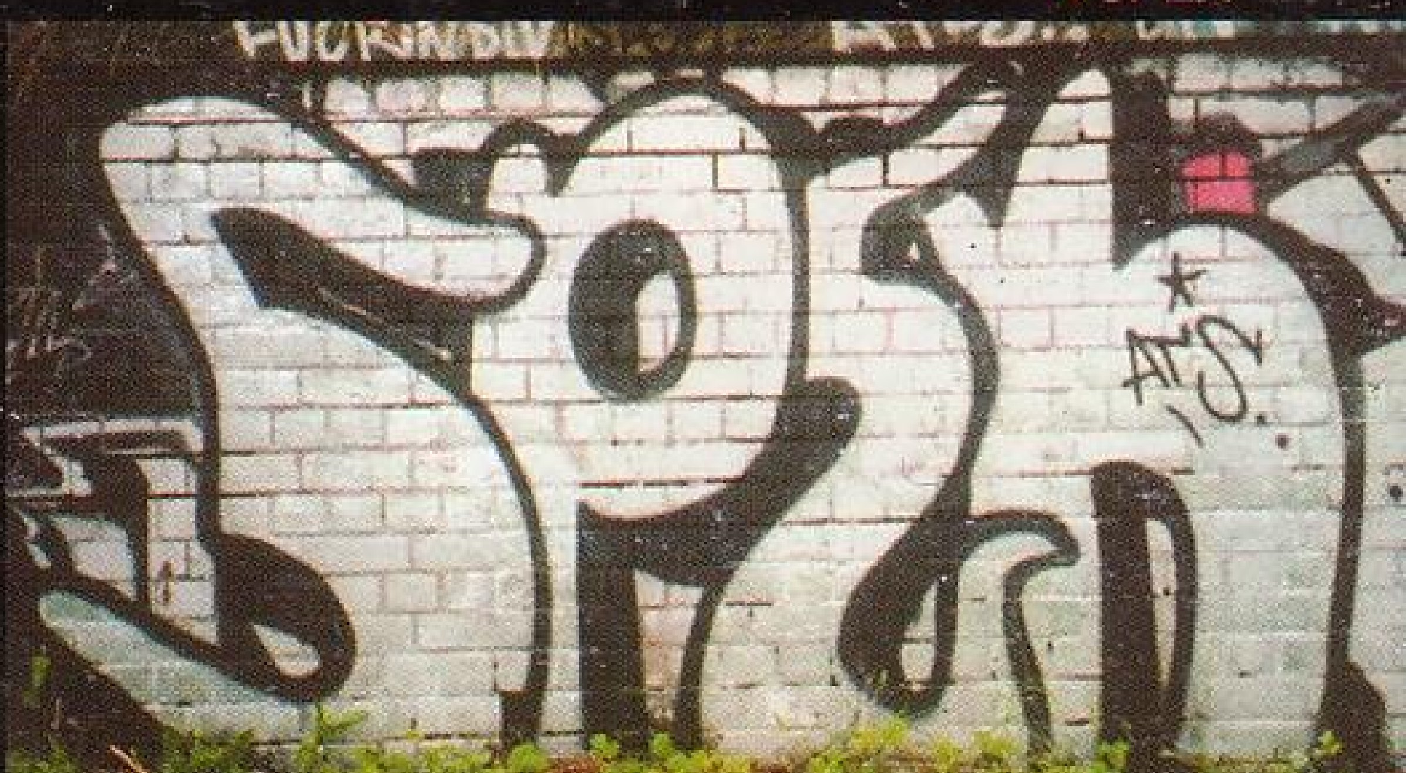

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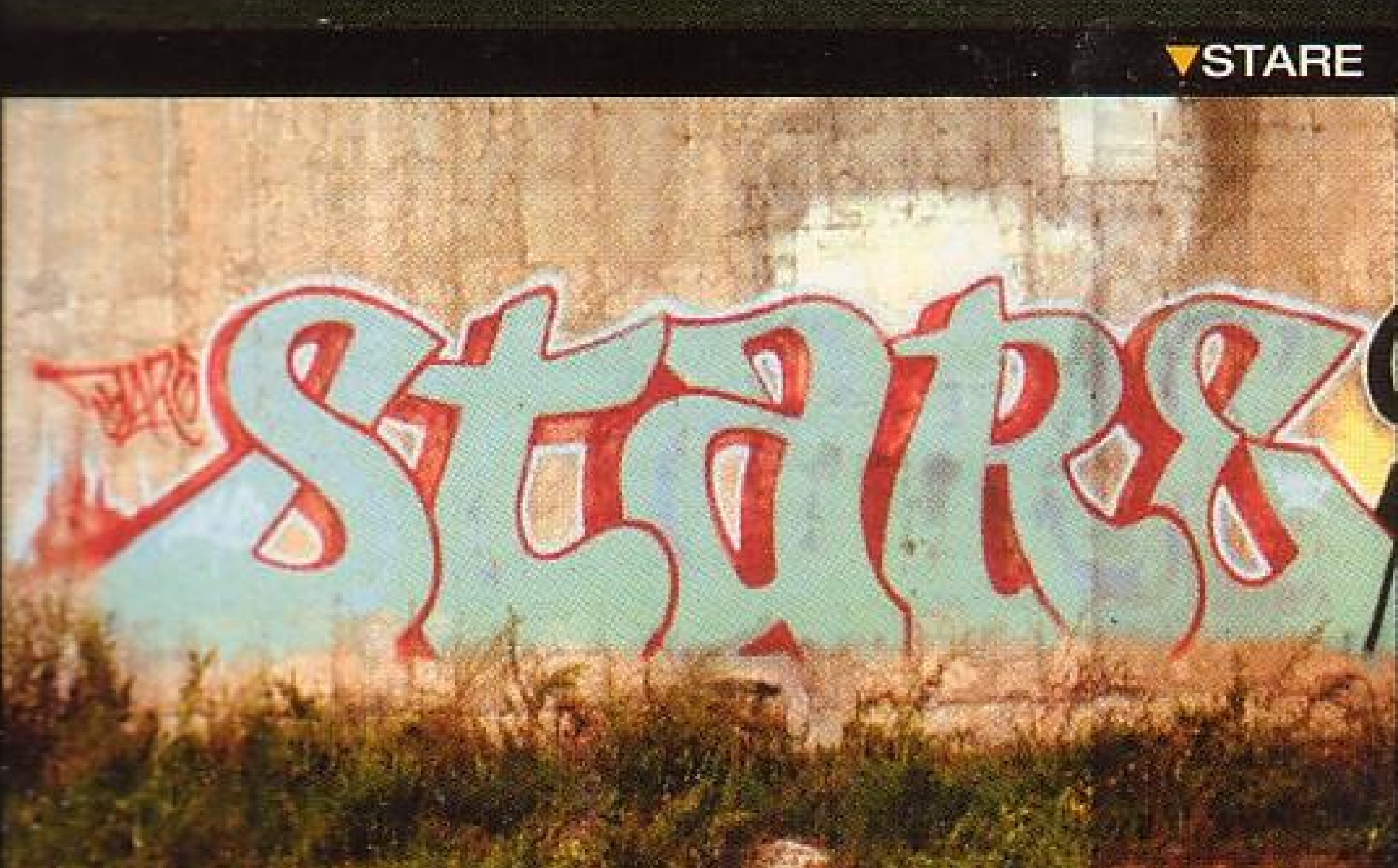
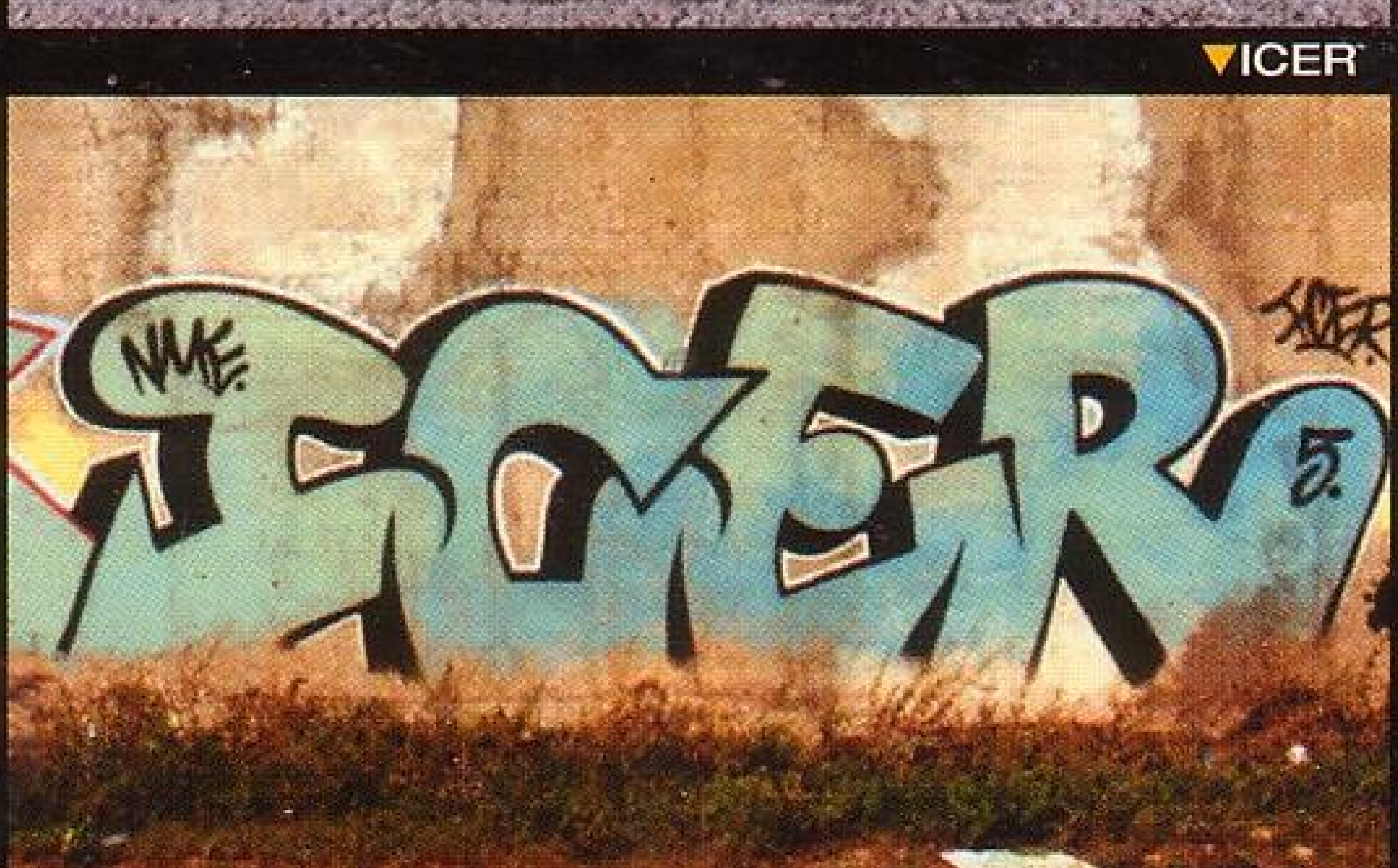
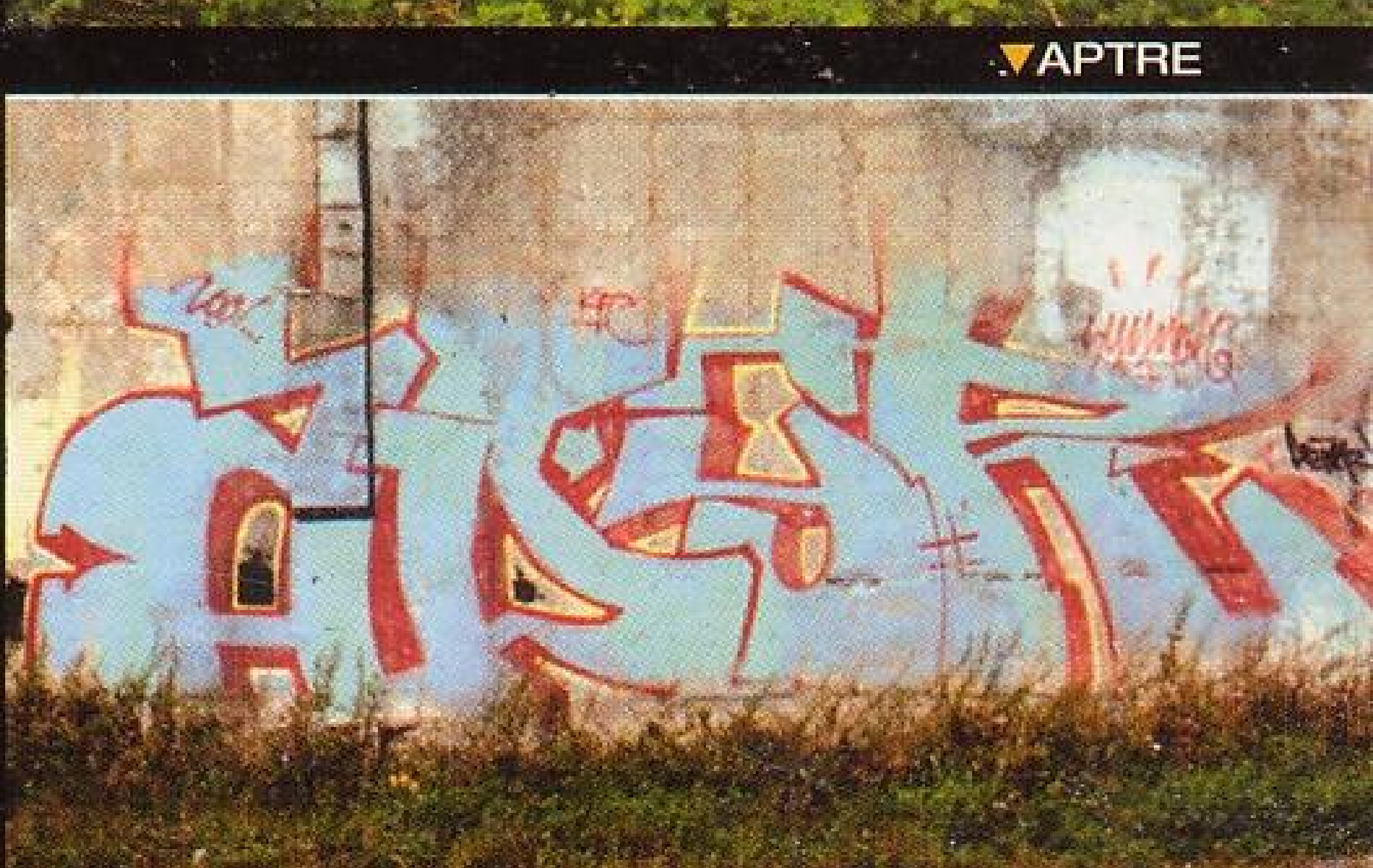


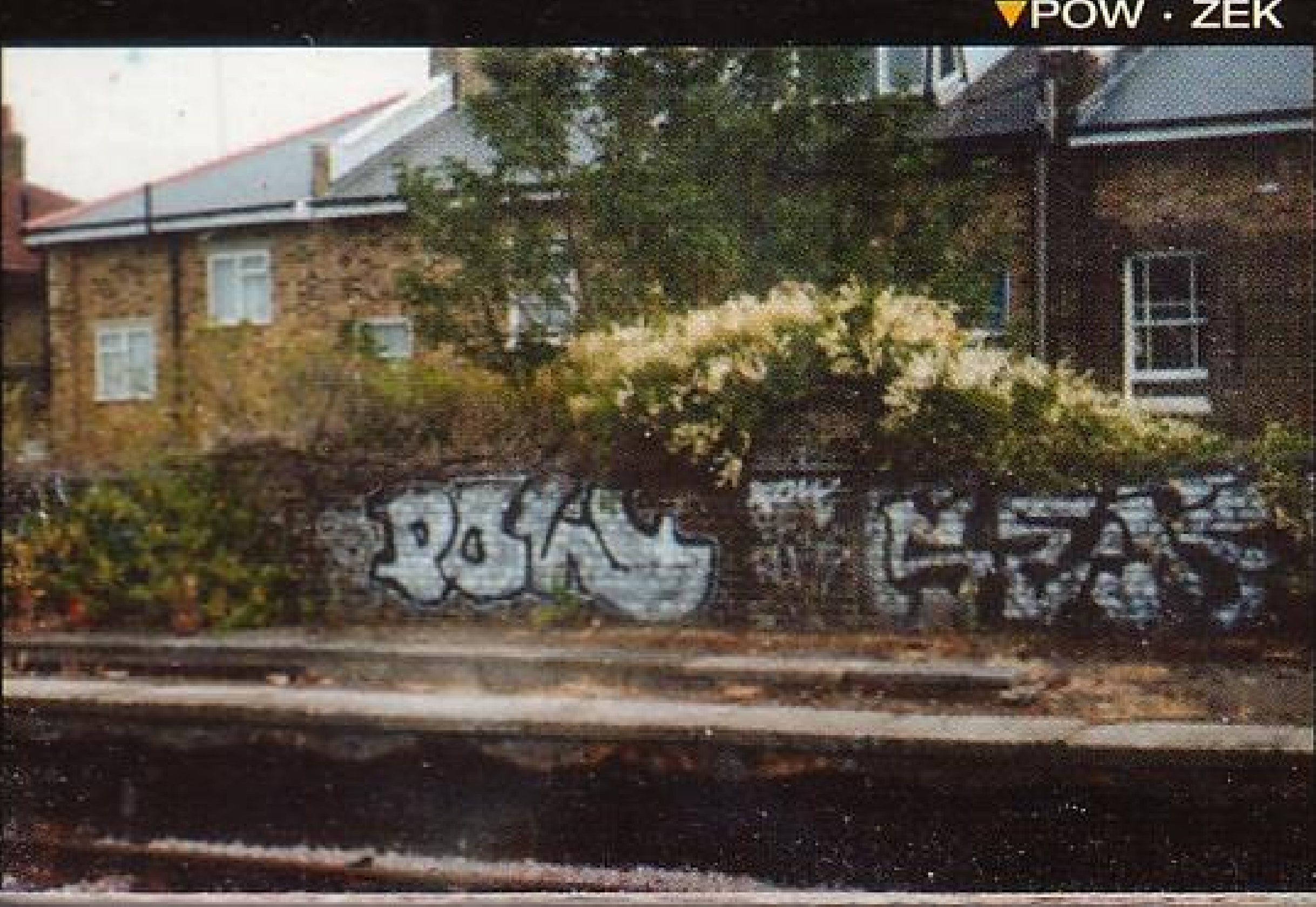
▼ICER



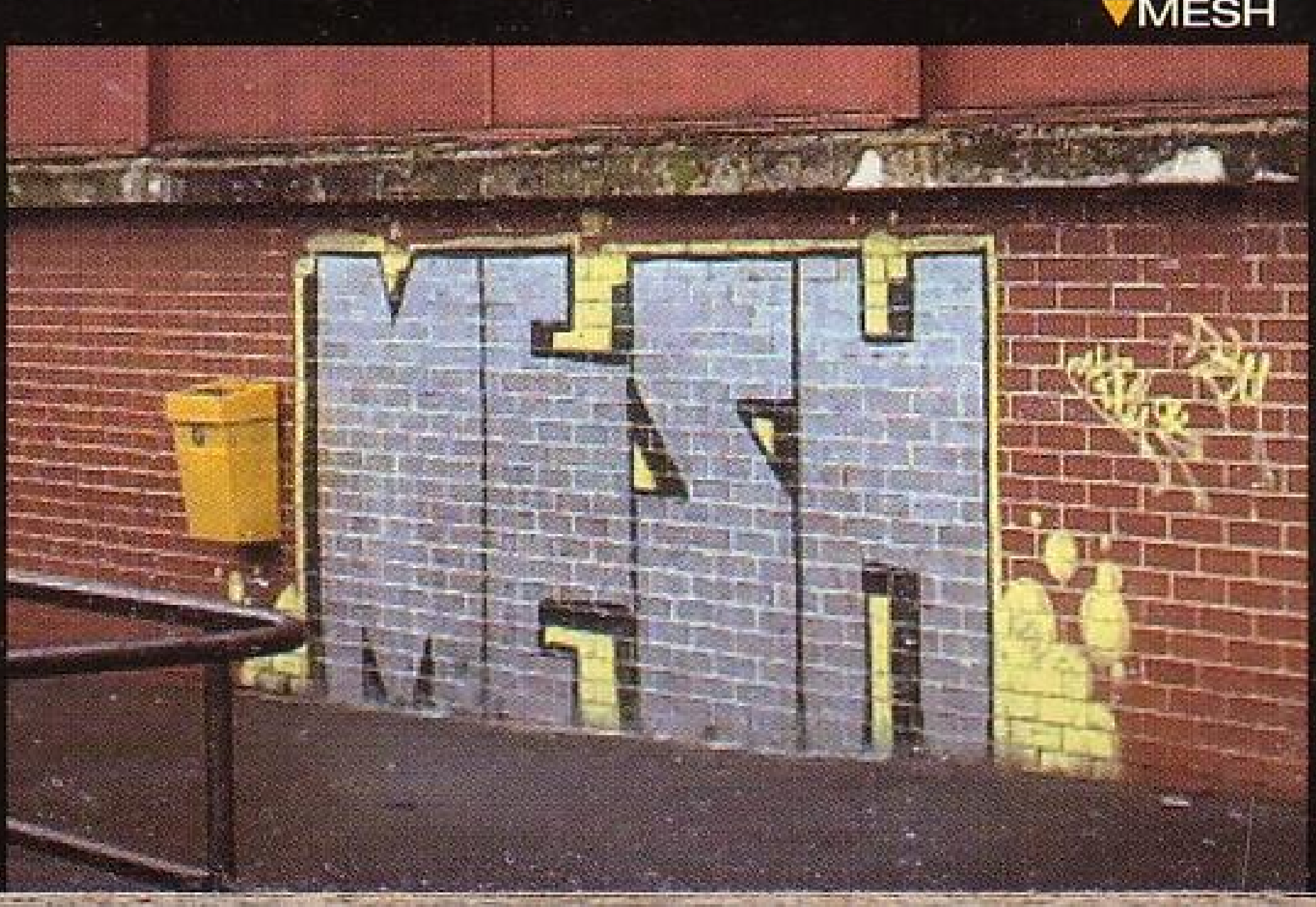
▼APTRE



▼POW · ZEK



▼MESH



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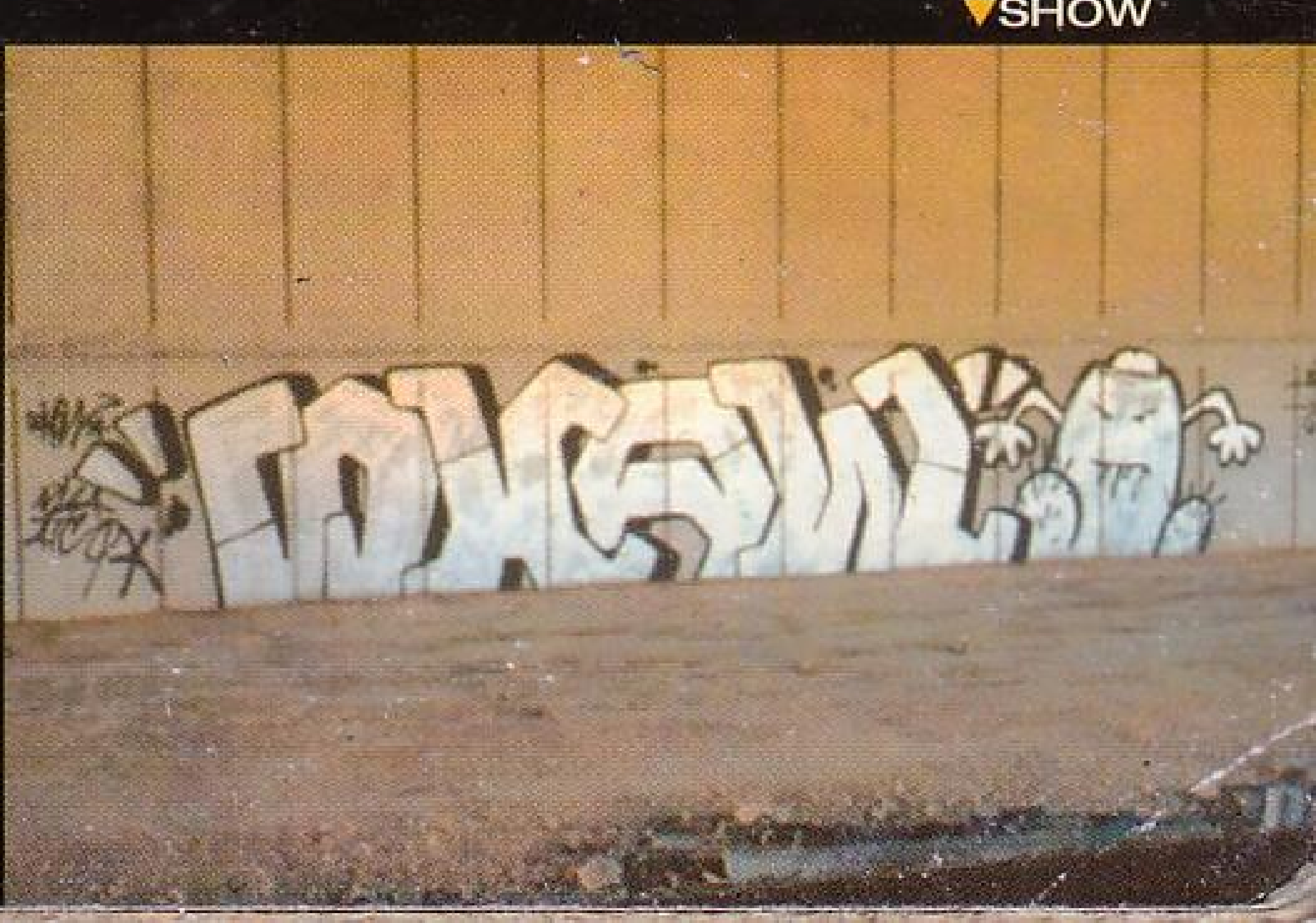

▲NOIS

WE WILL NEVER BE APART...
MH
DES
IZAL

▲PS · MIST a WDC

THEGUNS**OF**NAVACHROME**AND**OTHER**COLOURS**

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▼SCAR · JOSEF · STARE

▼LOGOE · NEAS

CRIZE 2
OH YEAH!
IBS

▼DEM · SHUCKS · TIZER

EVERY ONE KEEP INKIN' & SHIT!!!

▼DMP · KIMBA

▲ NOIR

▲ TRIX

PURE UNDERGROUND

▲ ELK

▲ AROE

▲ AROE

▲ ANIE

WHENFUN**IS**OUTLAWED**ONLY**THE**OUTLAWS**WILL**HAVE**FUN

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▼ AROE

▼ AROE

RITUAL KILLER
NEW TEAM

▼ AROE

▼ NOIR

▼ ASIF

▼ DAD

▼ NOIR

▼ NOIR

THEM AROUND WONT STOP US

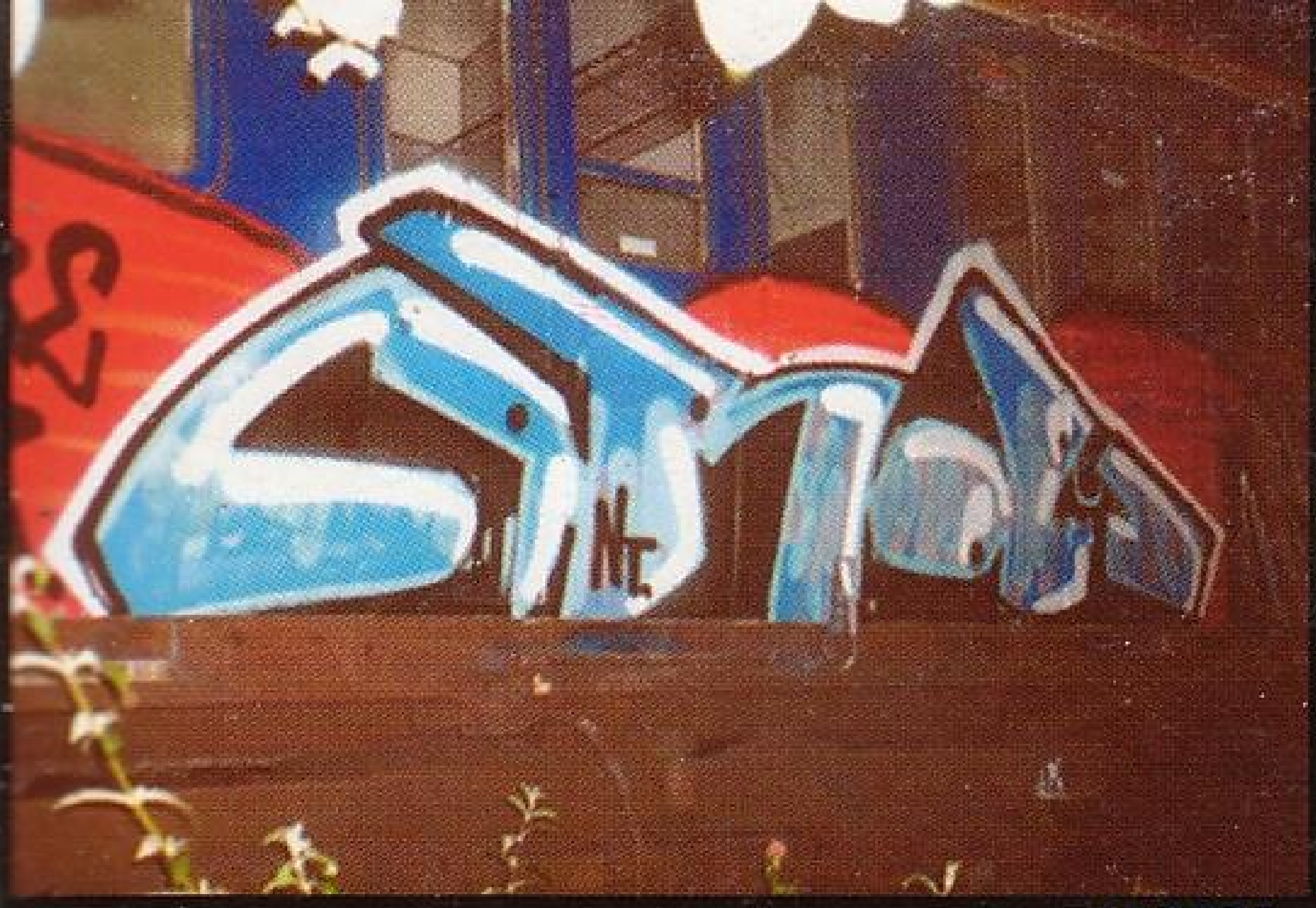
▼ MSN

▼ NOIR

▼ MOAS

▼ NOIR

LONDON IS ALL MINE.....
NOKONE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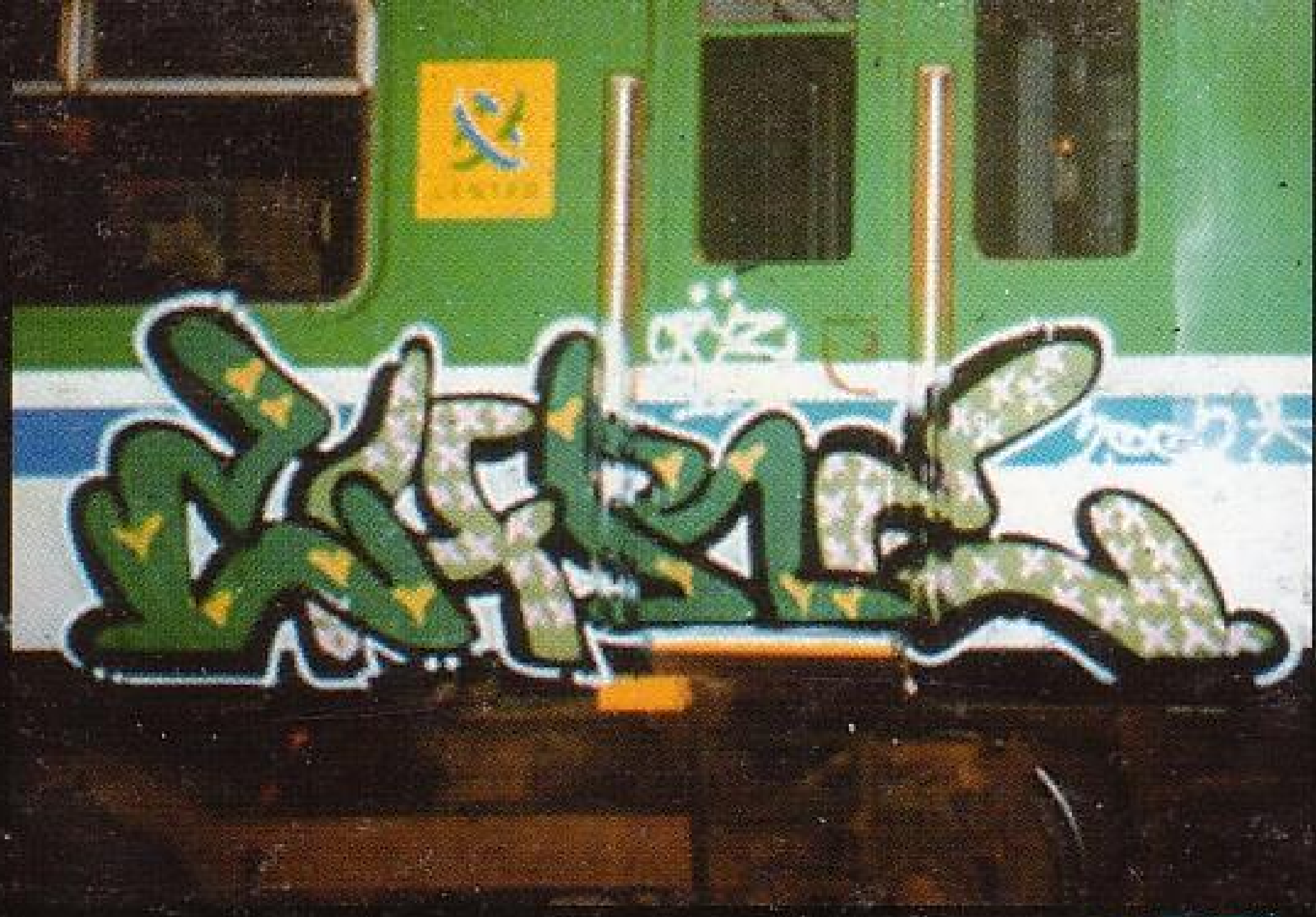
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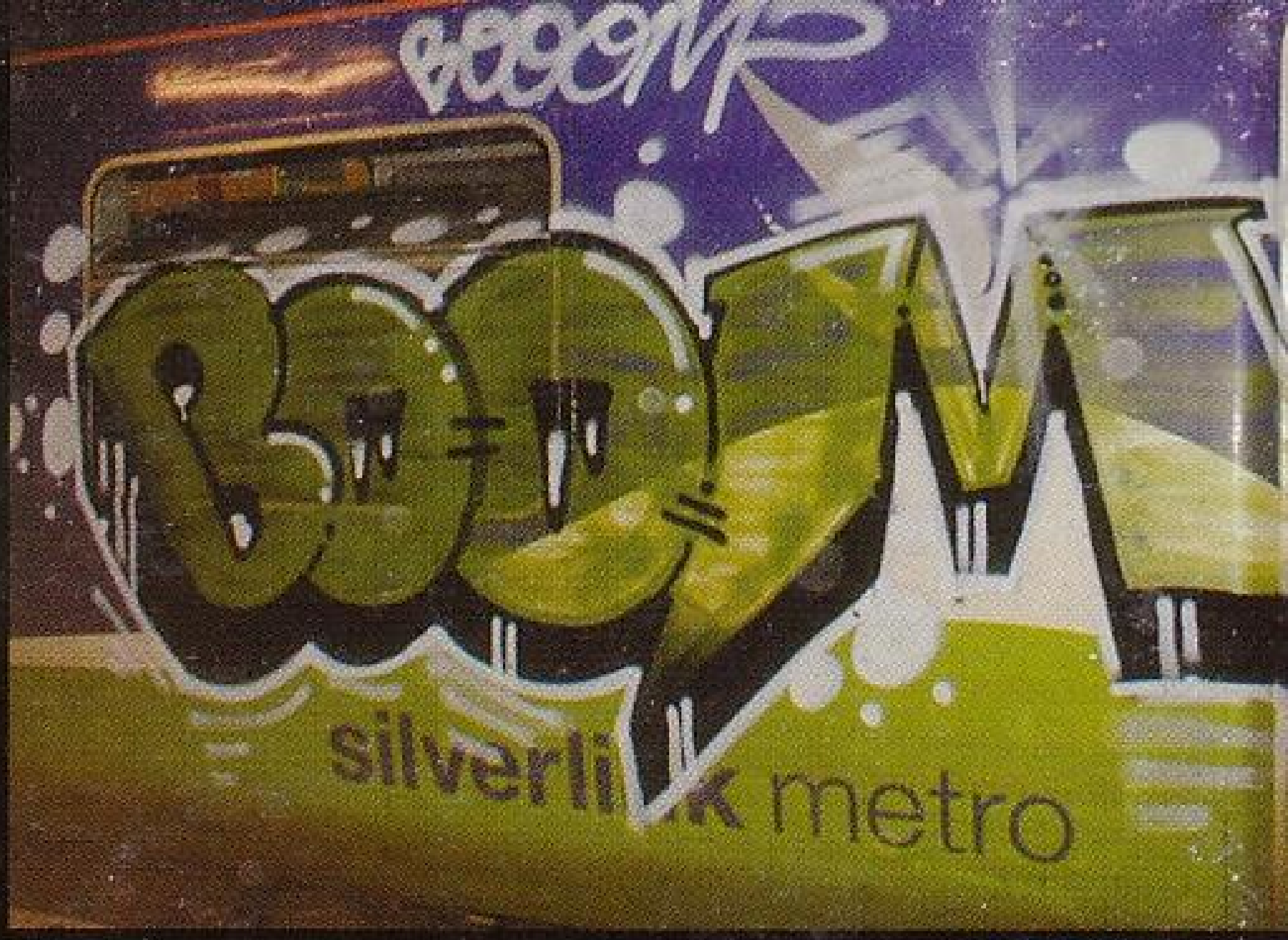
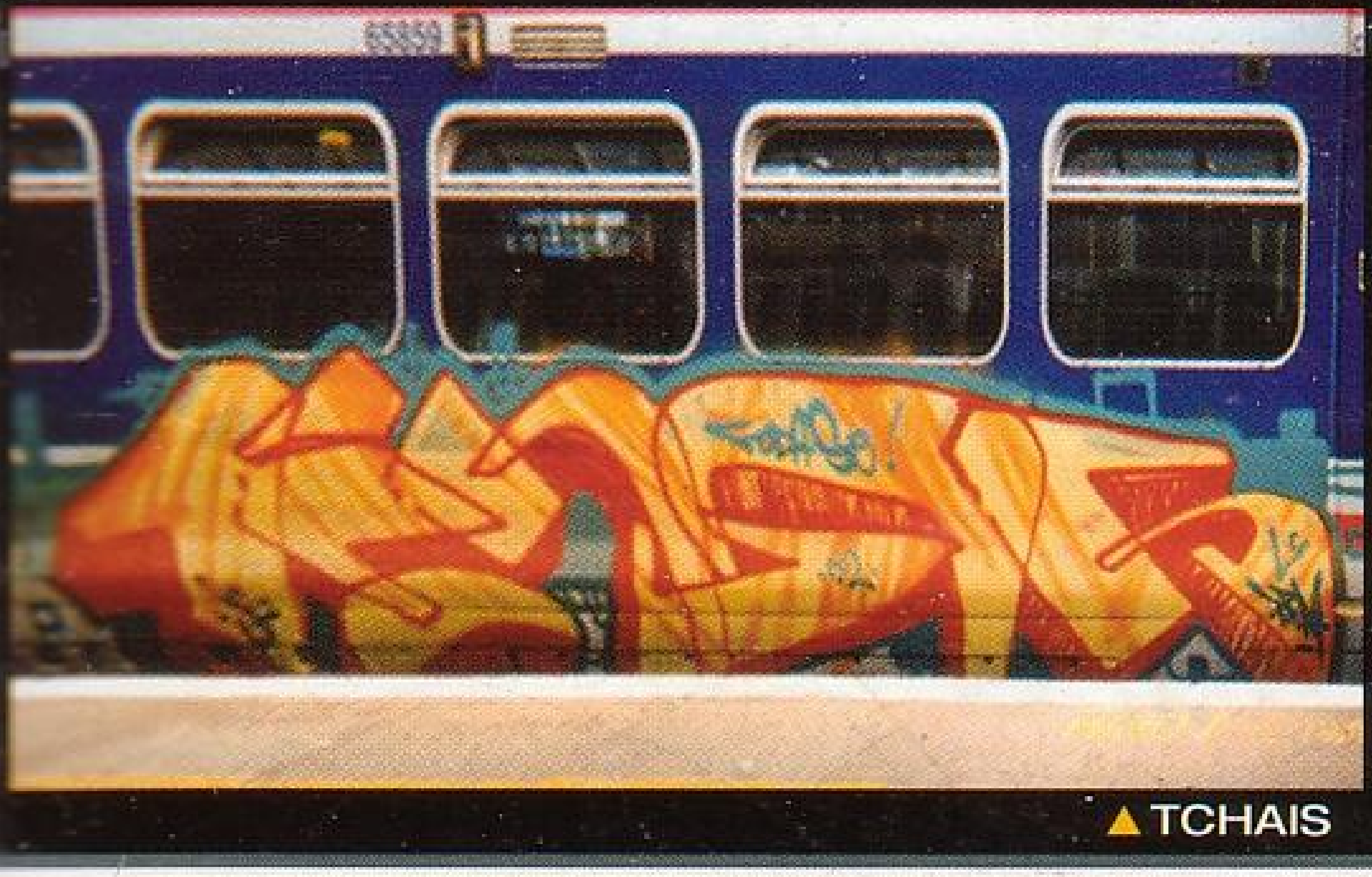
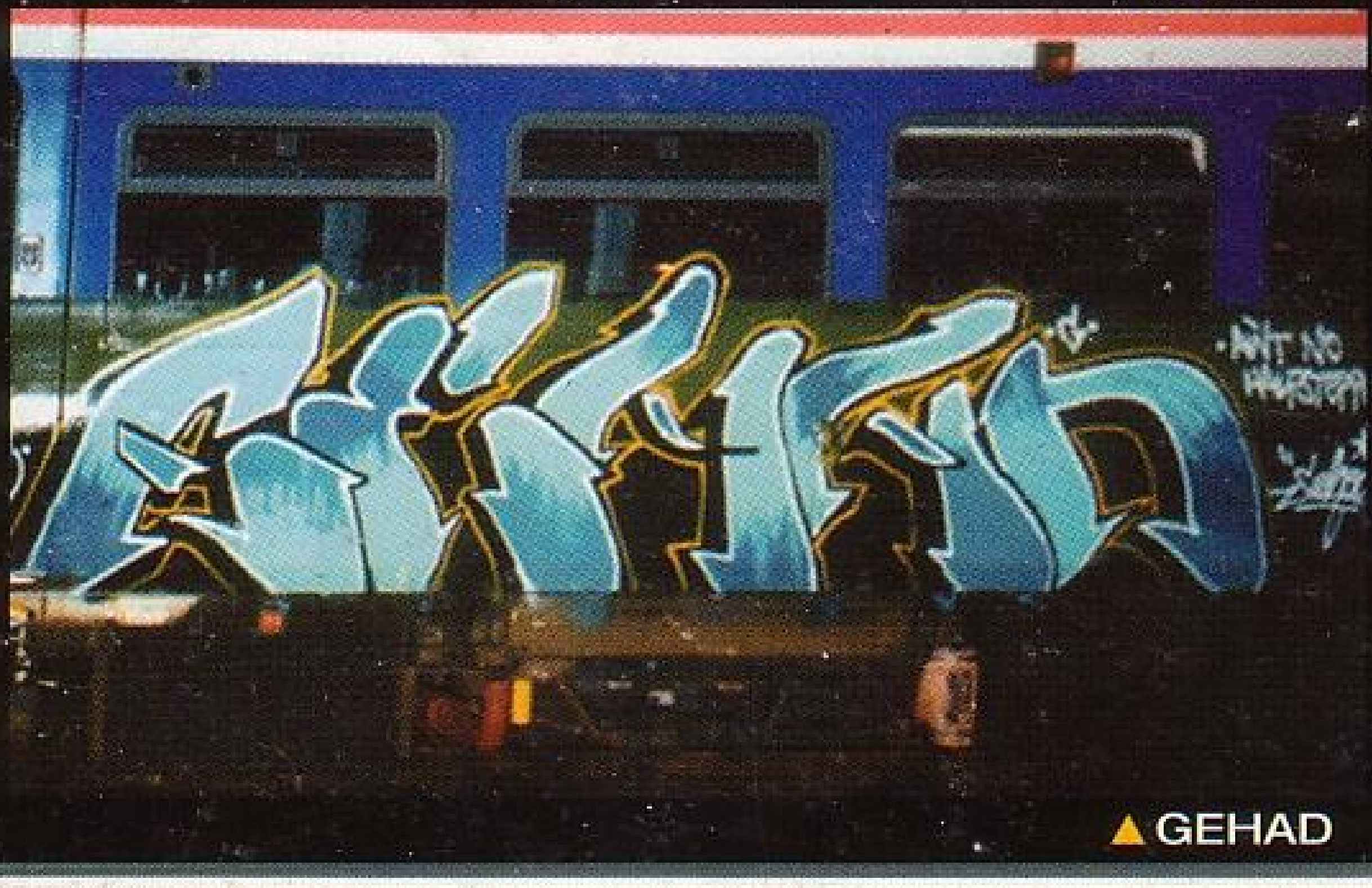
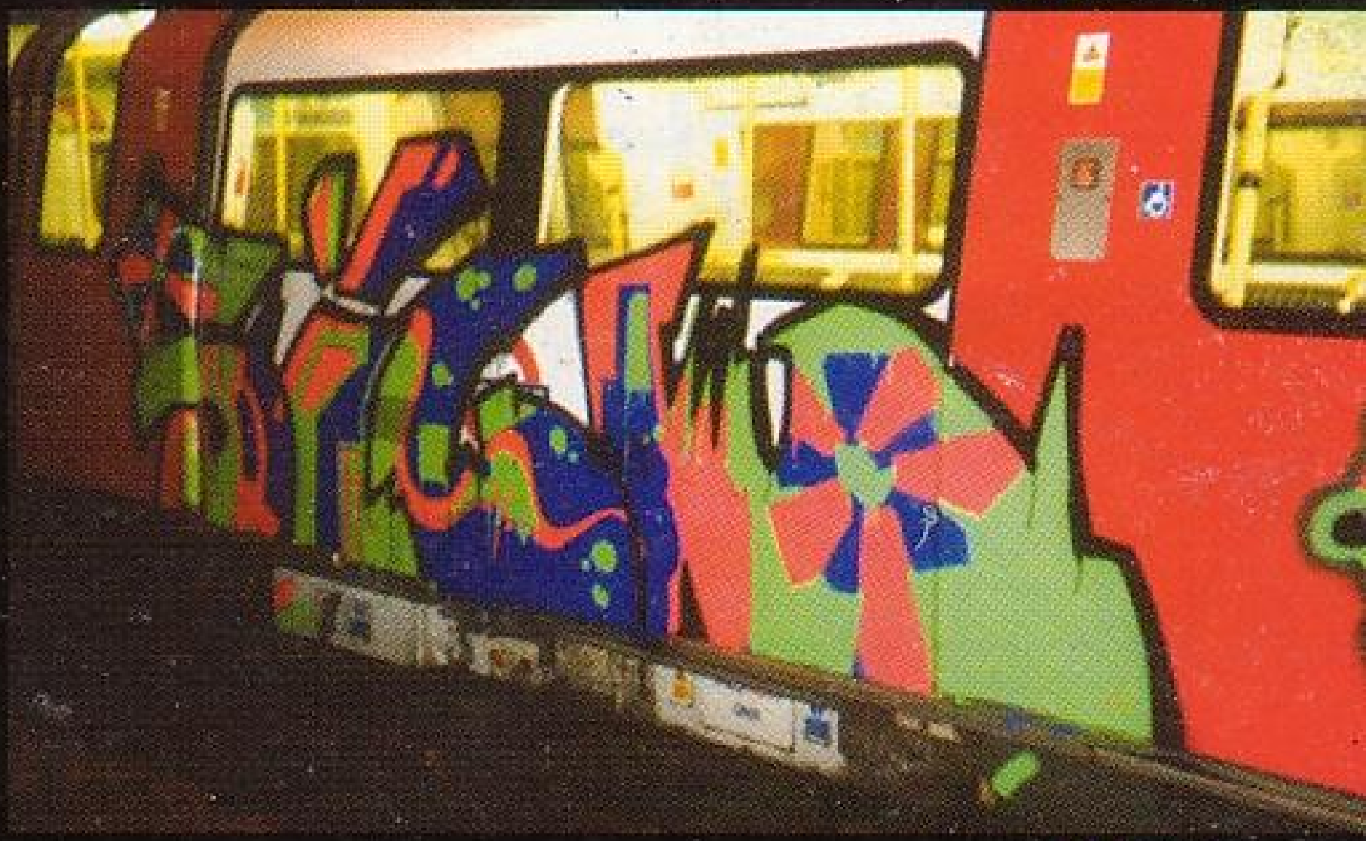
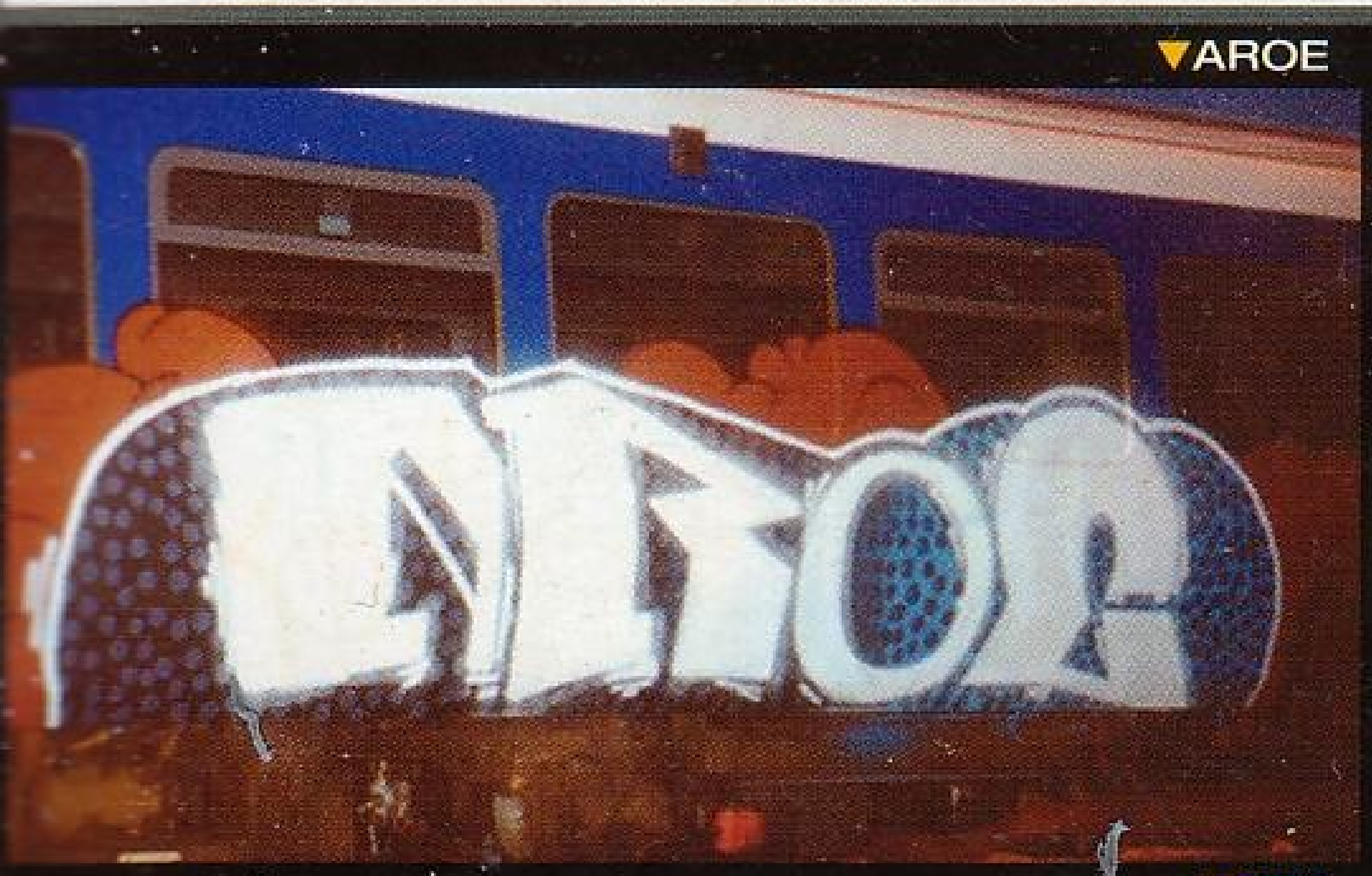

silverlink metro
▲BOOM


▲TCHAIS


▲GEHAD


▲SILK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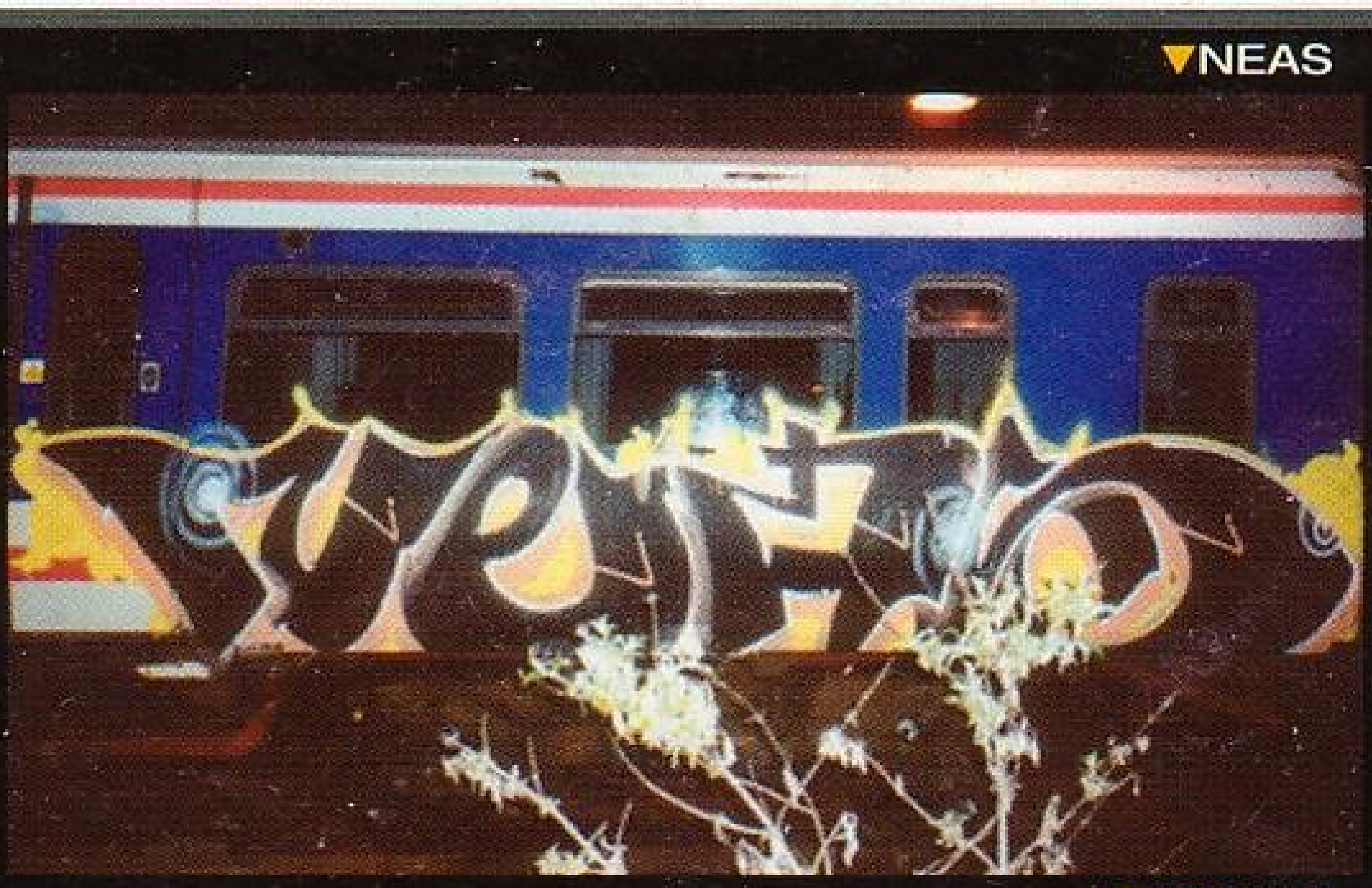
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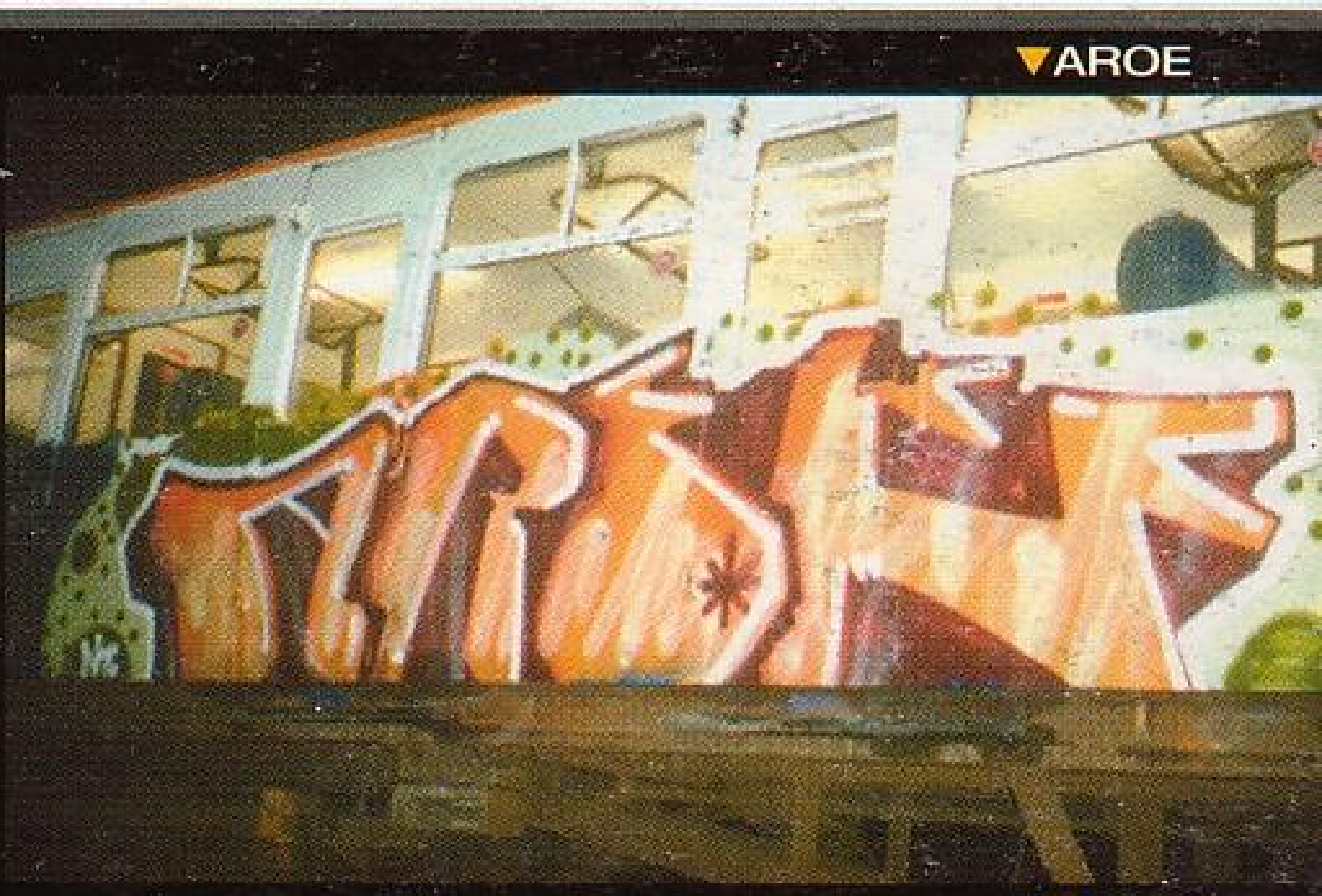
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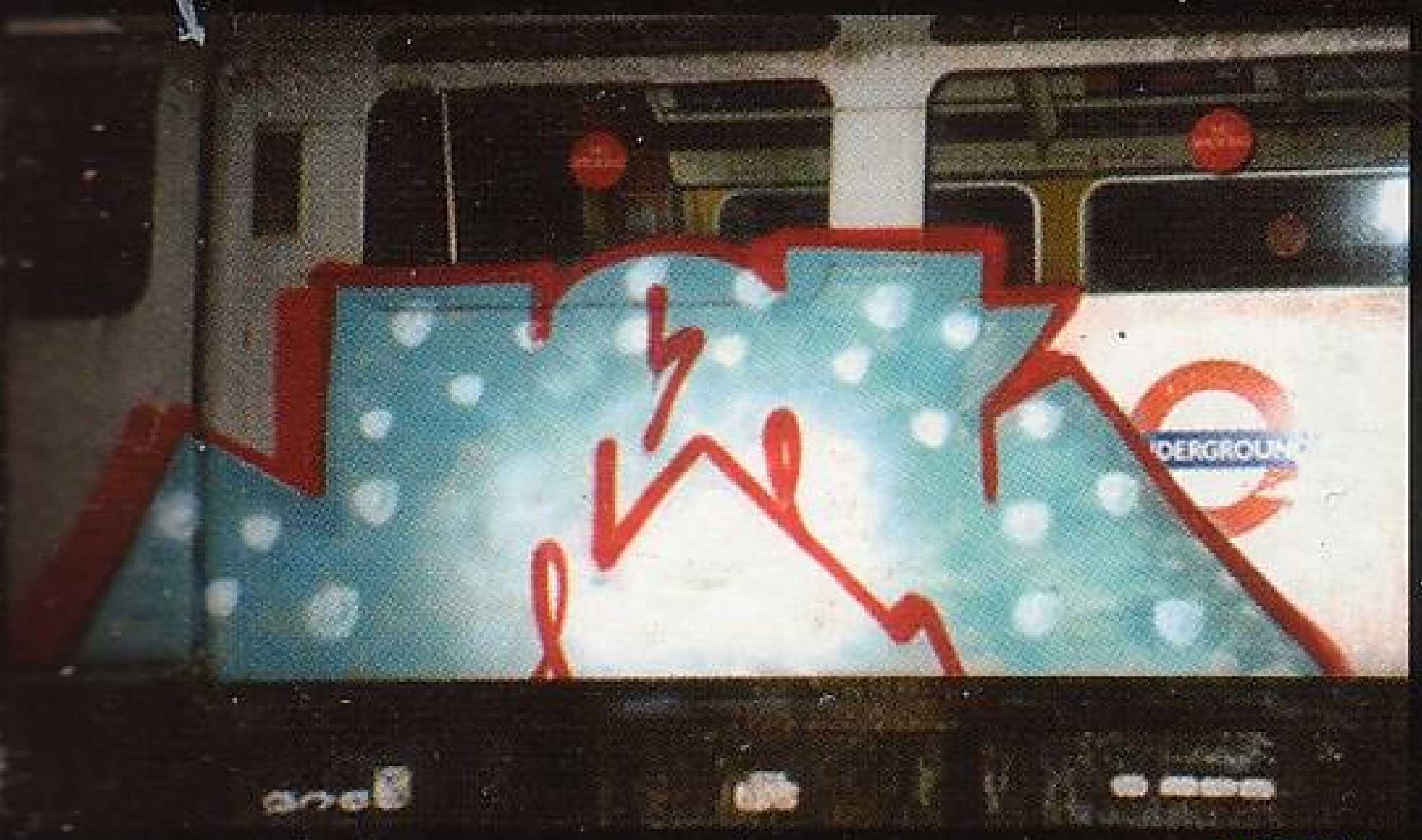
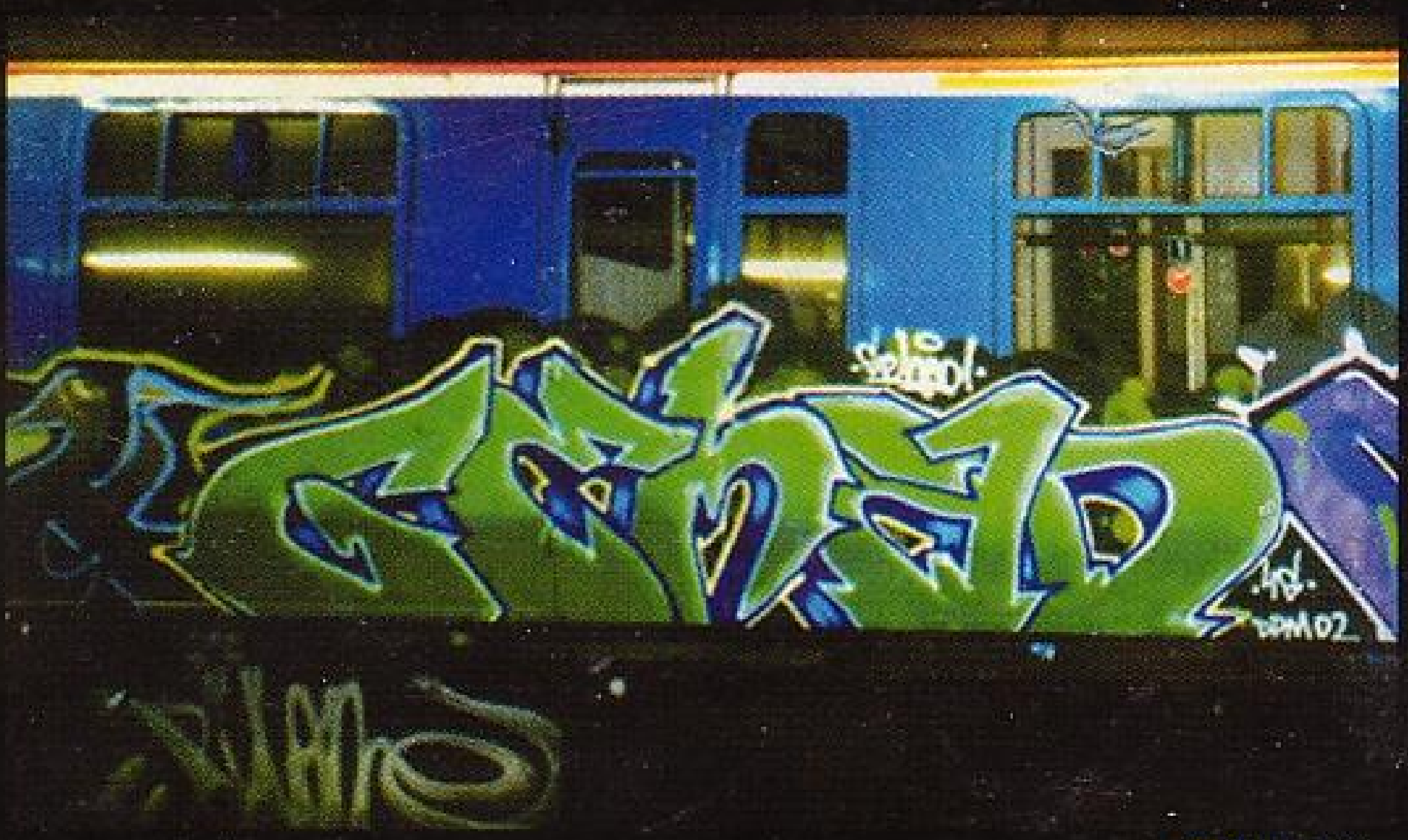

UNDERGROUND
▼JET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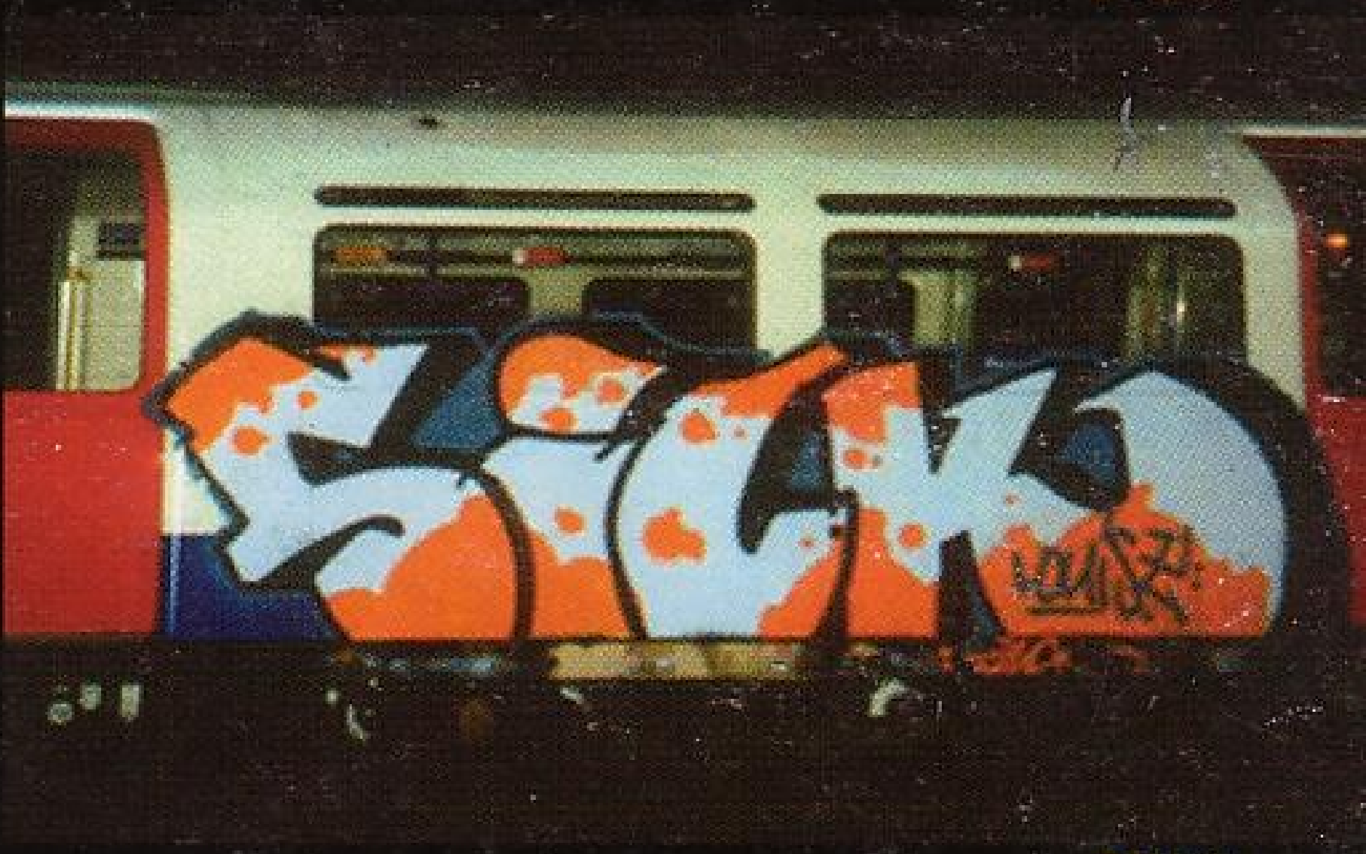
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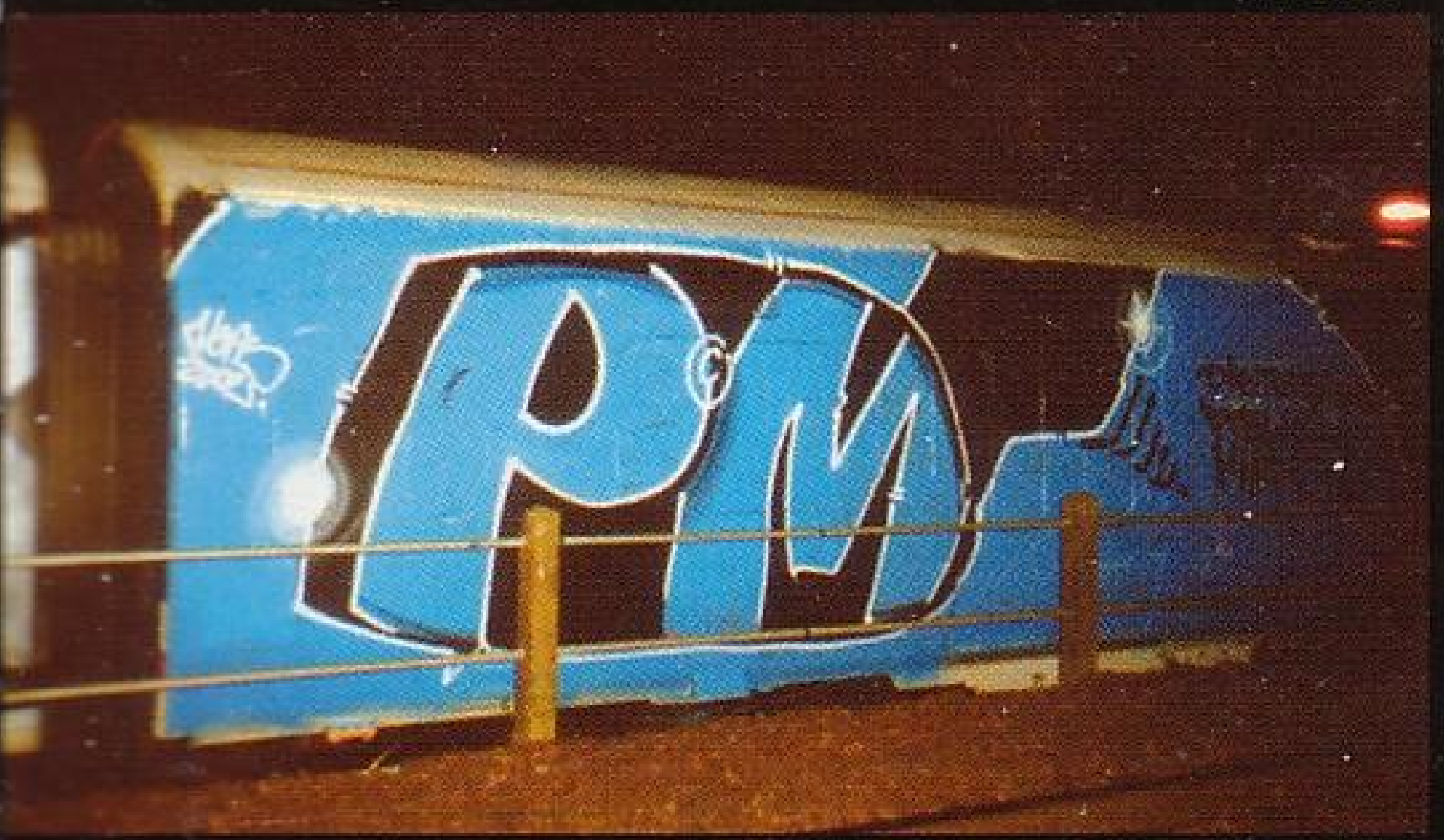
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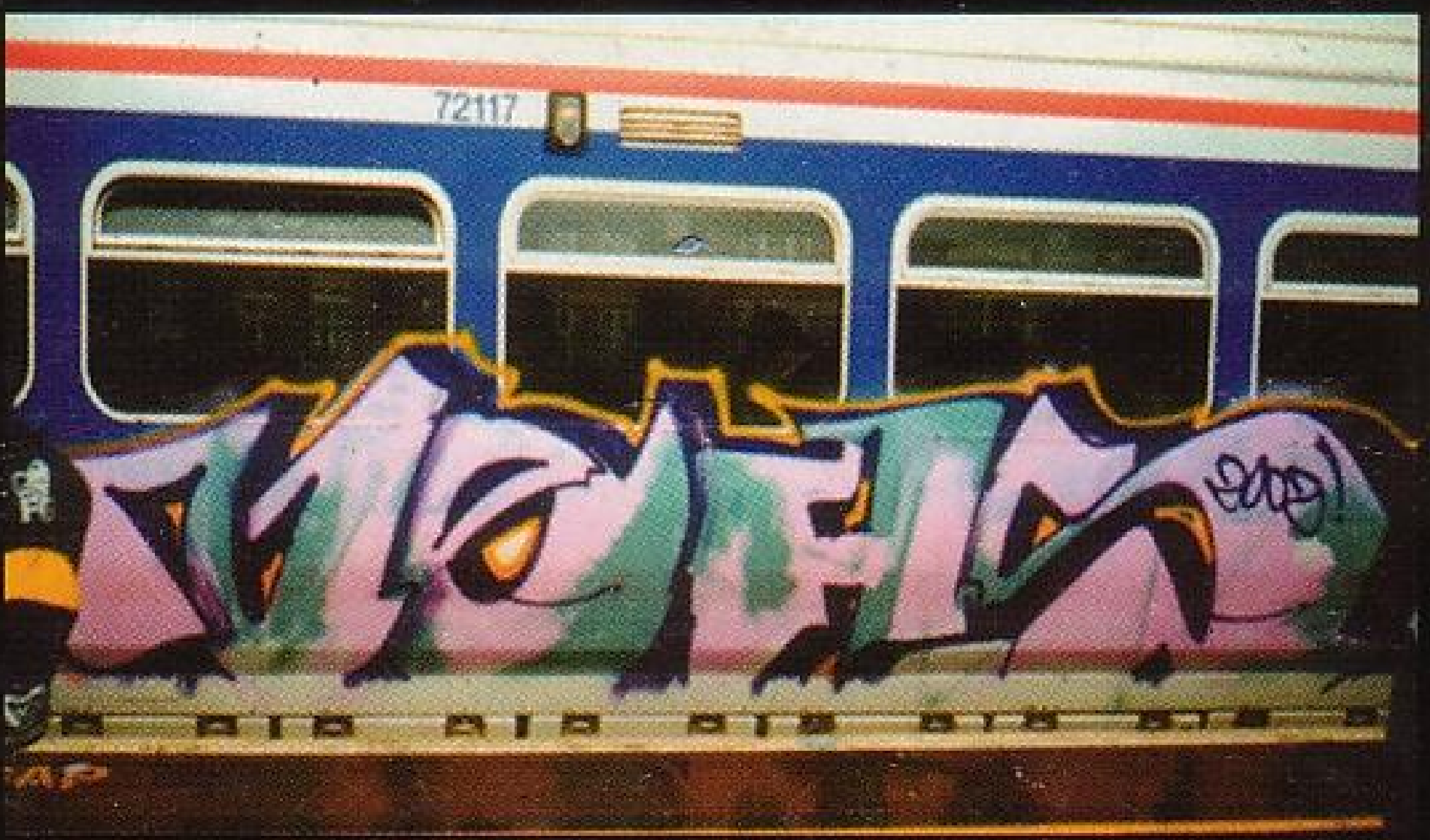
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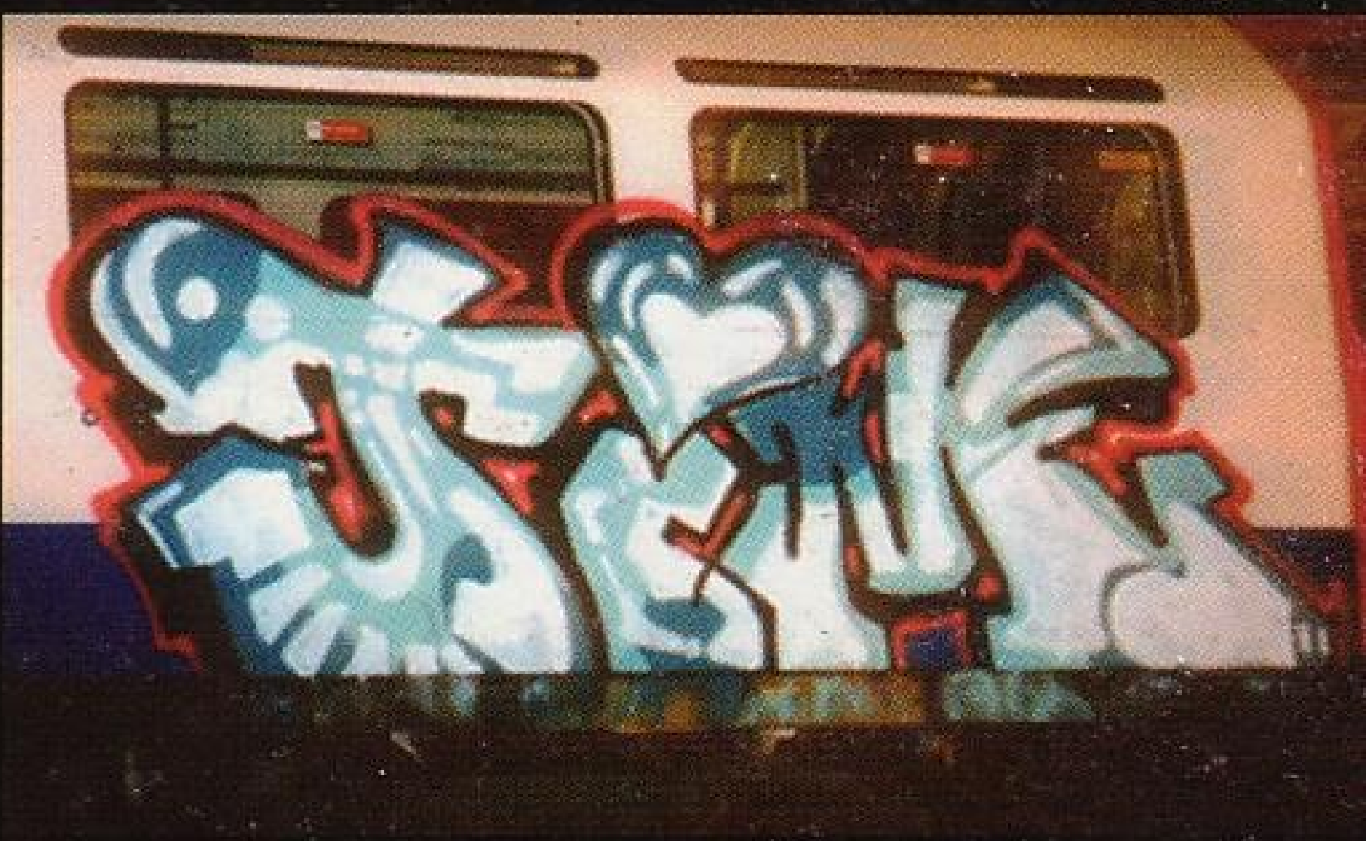
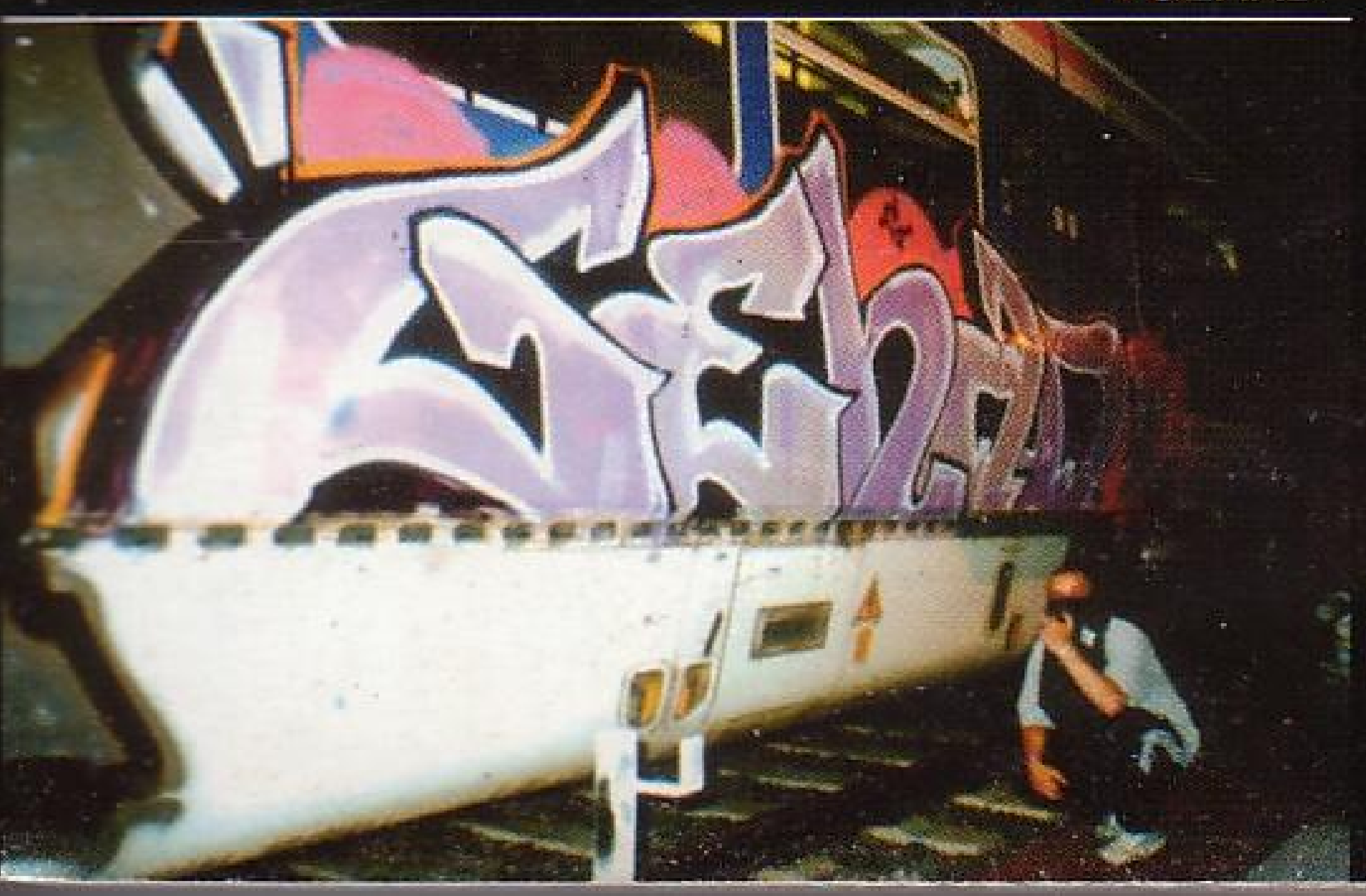

▼JIM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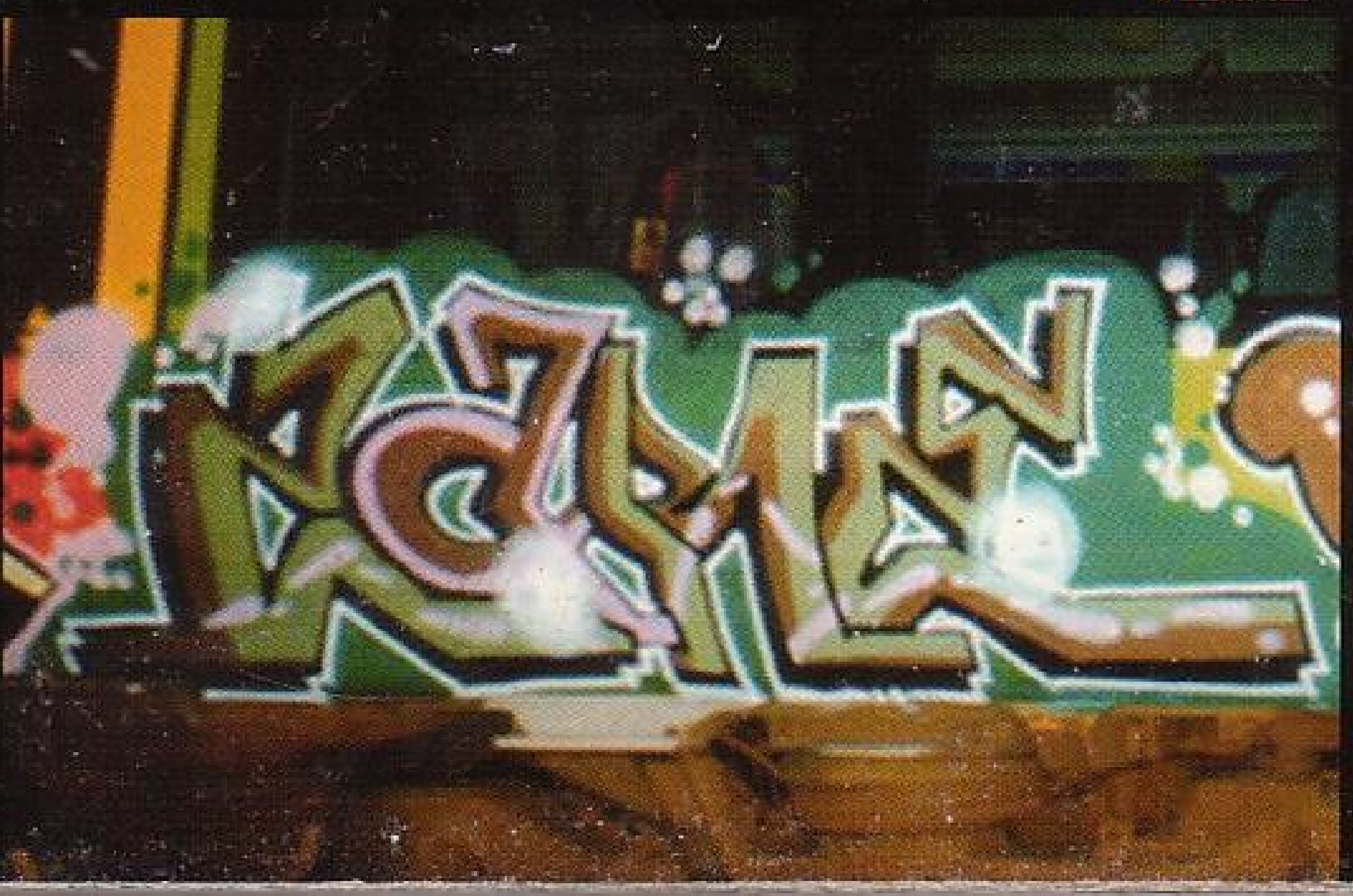
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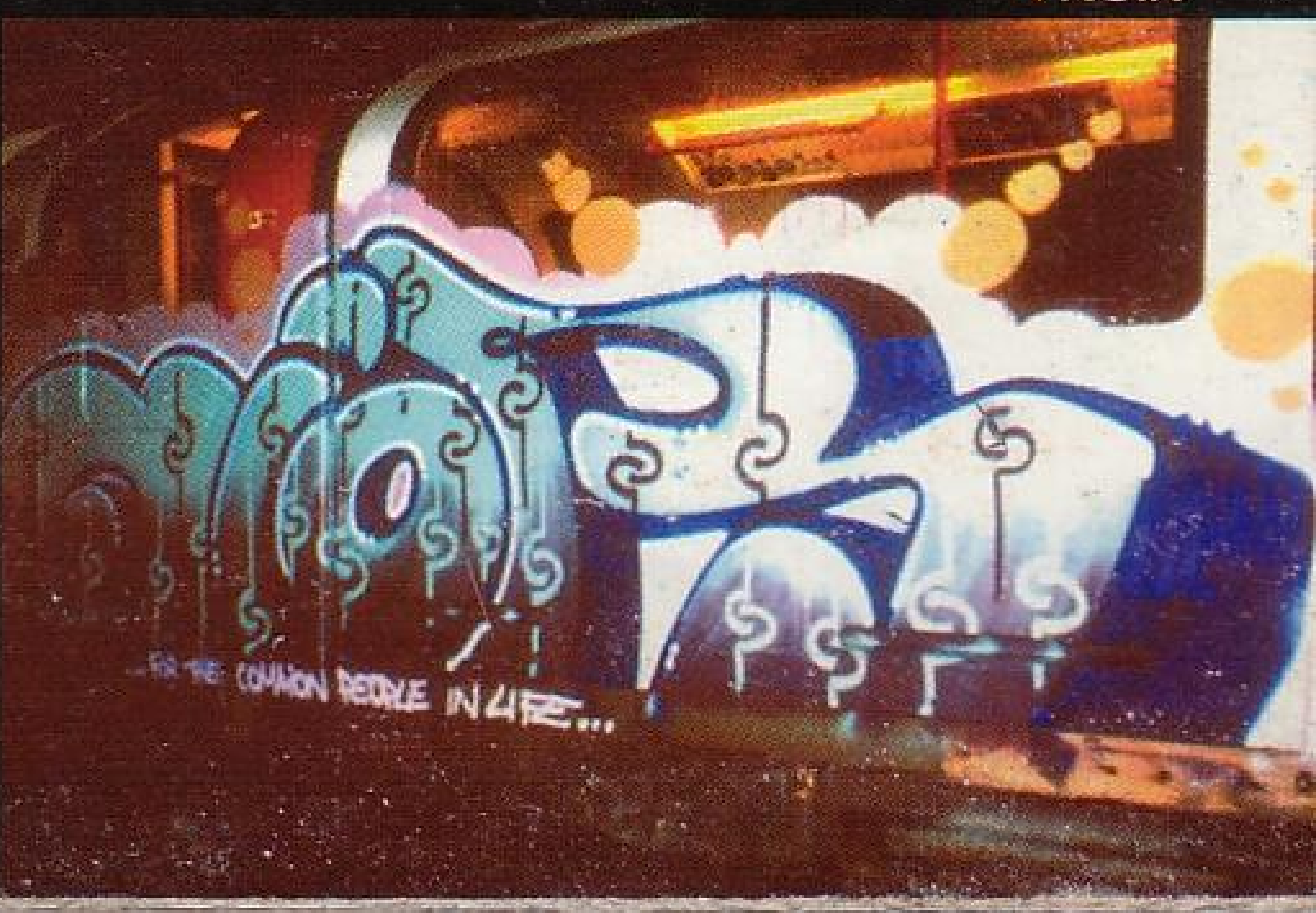
FOR THE COMMON PEOPLE IN LIFE...
▼NOIR

▲ALDOE

▲B52

▲CRYZE

WHENFUN**IS**OUTLAWED**ONLY**THE**OUTLAWS**WILL**HAVE**FUN

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▼NOIR

▼NEAS · GEHAD

▼ANIE

▼ASIF

▼TF68

▼JET

▼KFC

▼GEHAD

▲DPM

▲TOWM

▲VERGE

▲ROGER· ASIF · RELAX

45

▼AROE · PRIX

▼MR BANOS

▼DPM

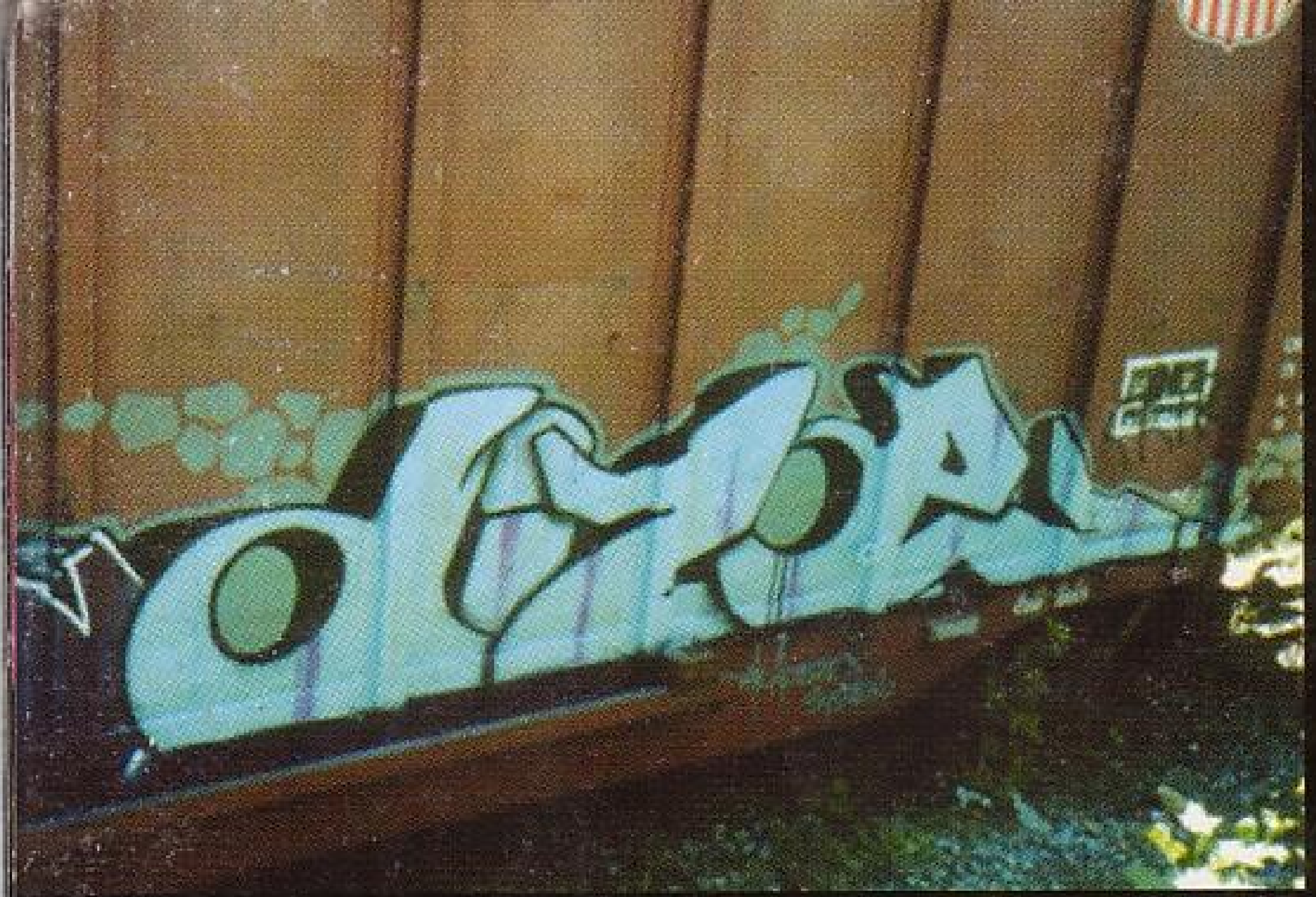
▼NEAS

▼ANIE

▼MONK

▼PILS

▼NEAS



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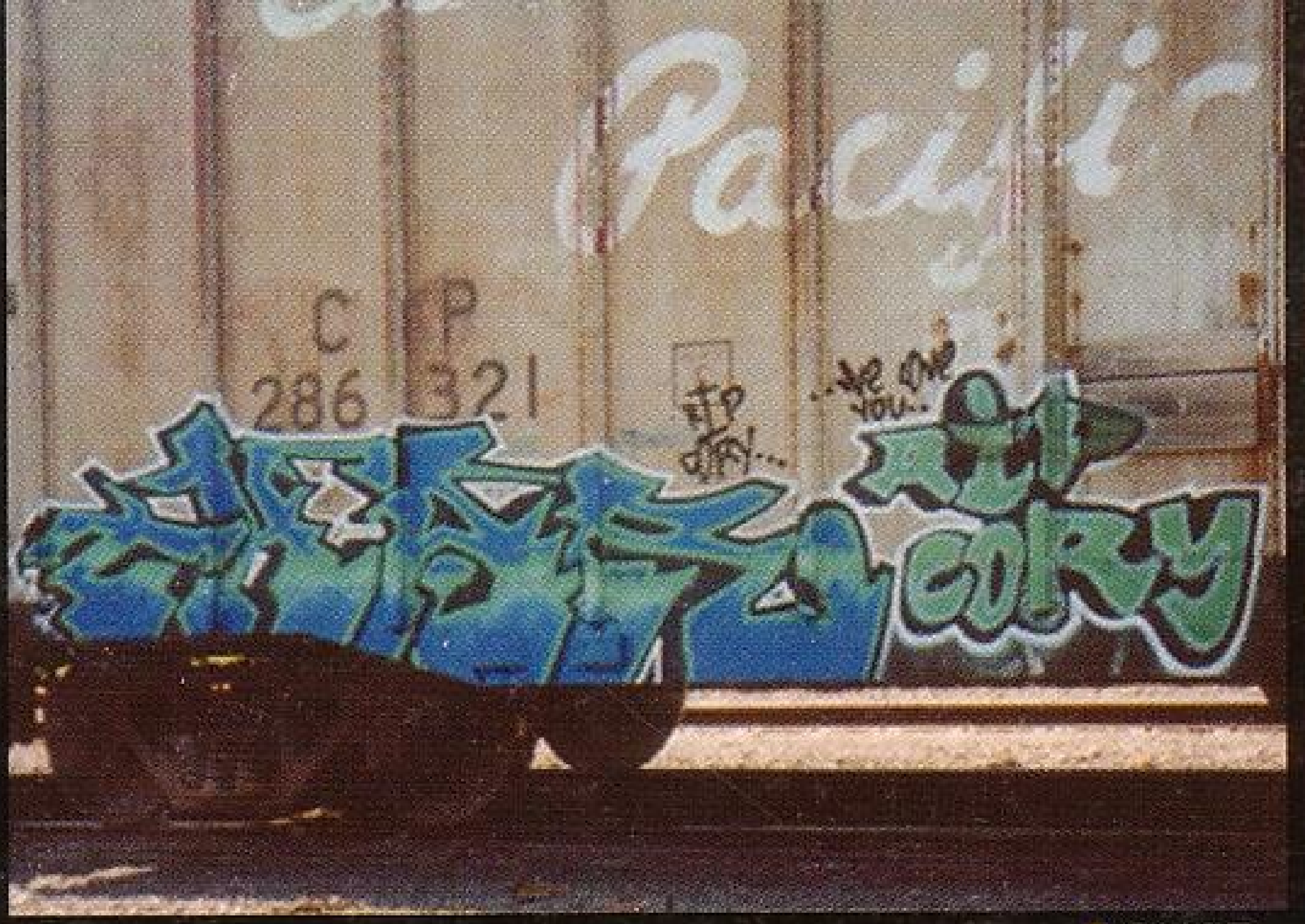

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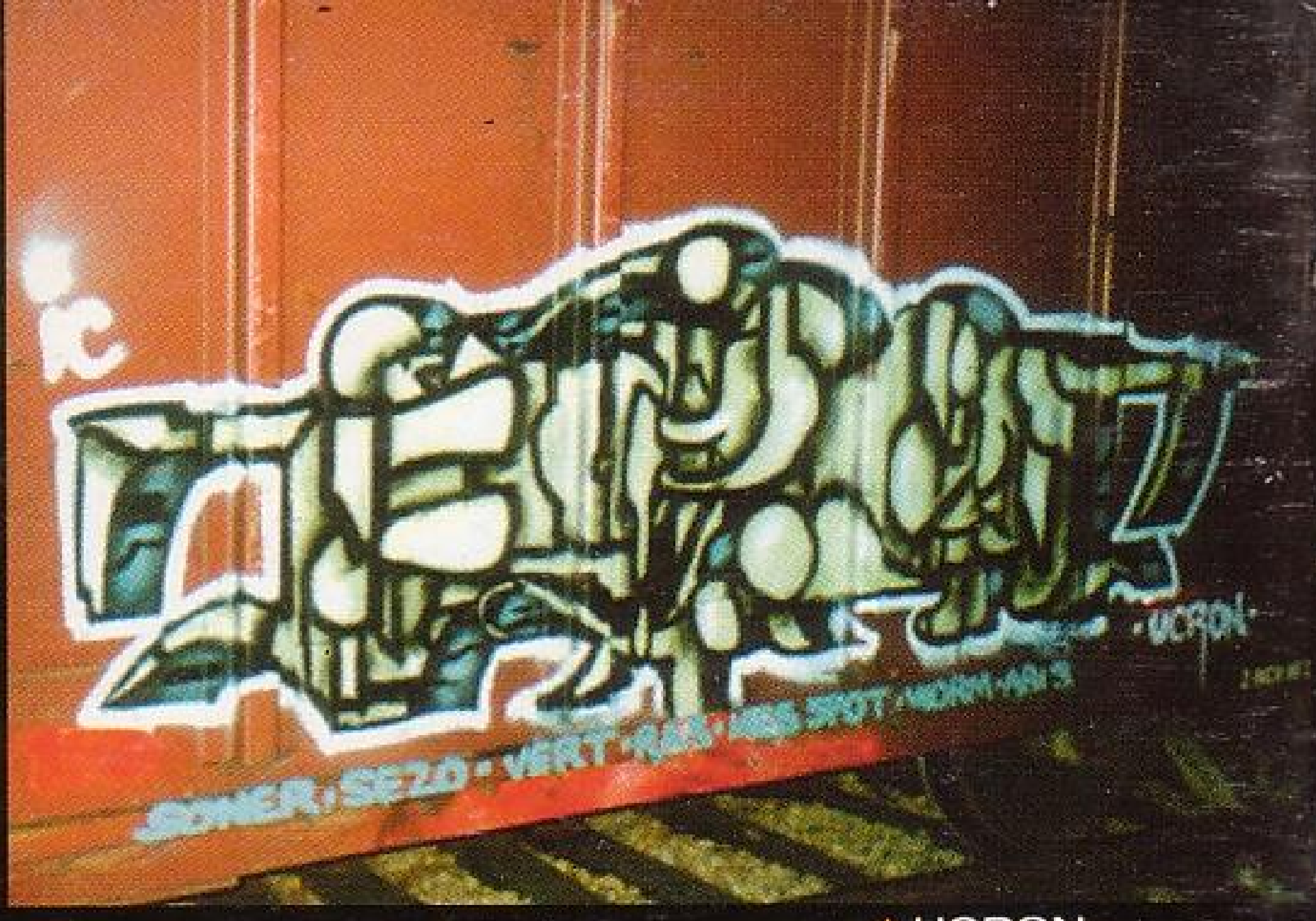

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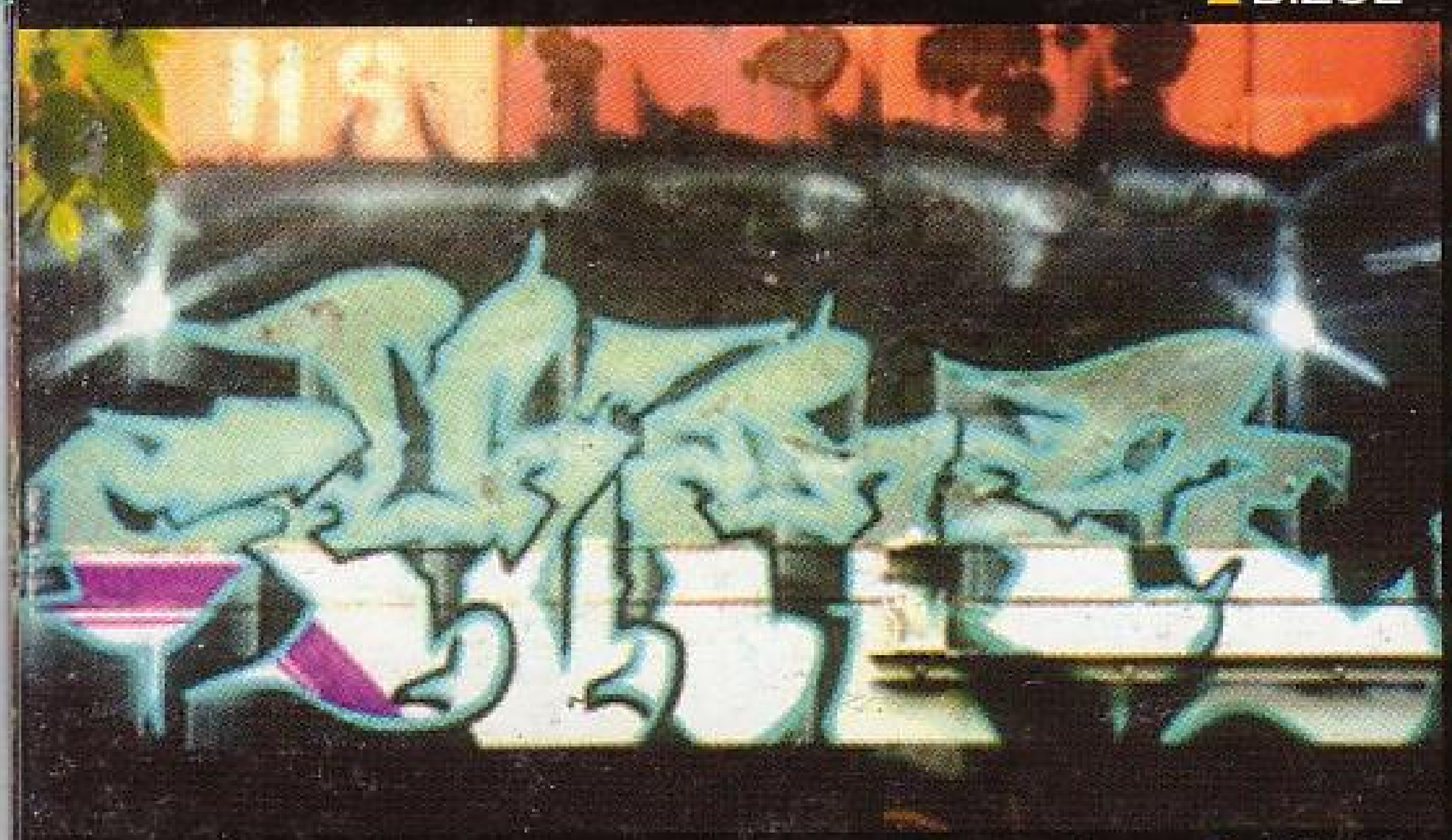

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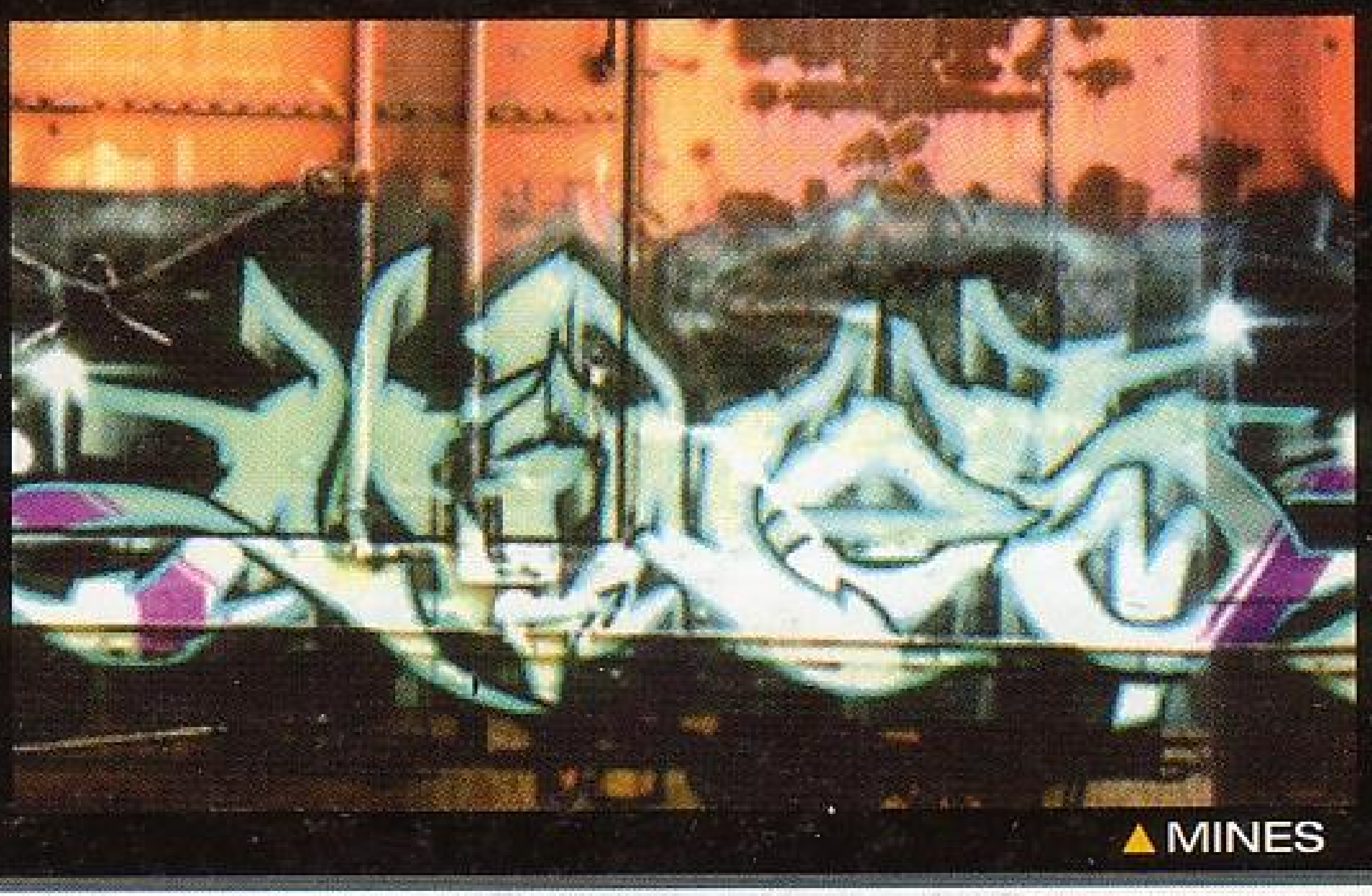

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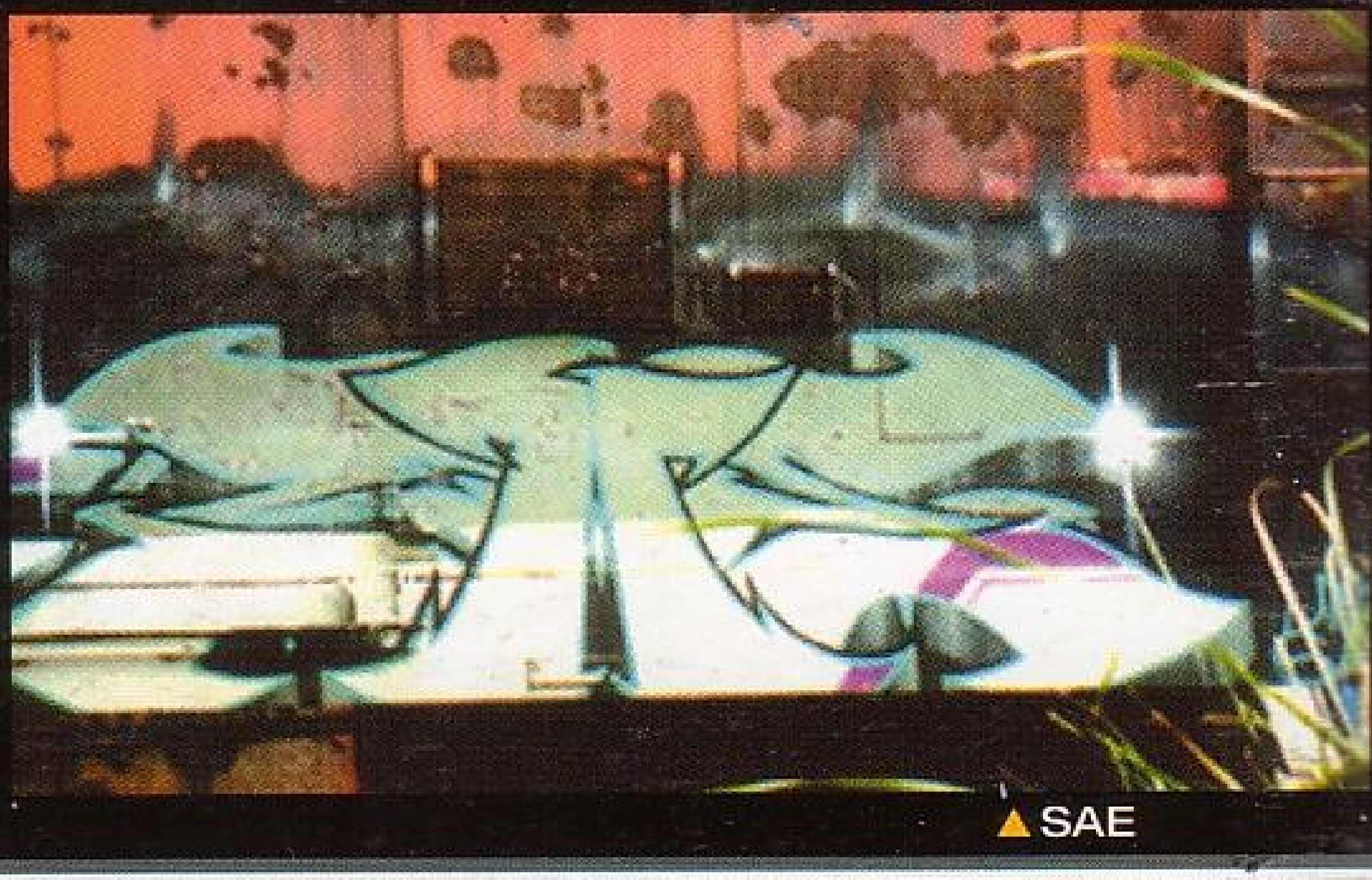

▲SAE

WHENFUN**IS**OUTLAWED**ONLY**THE**OUTLAWS**WILL**HAVE**FUN

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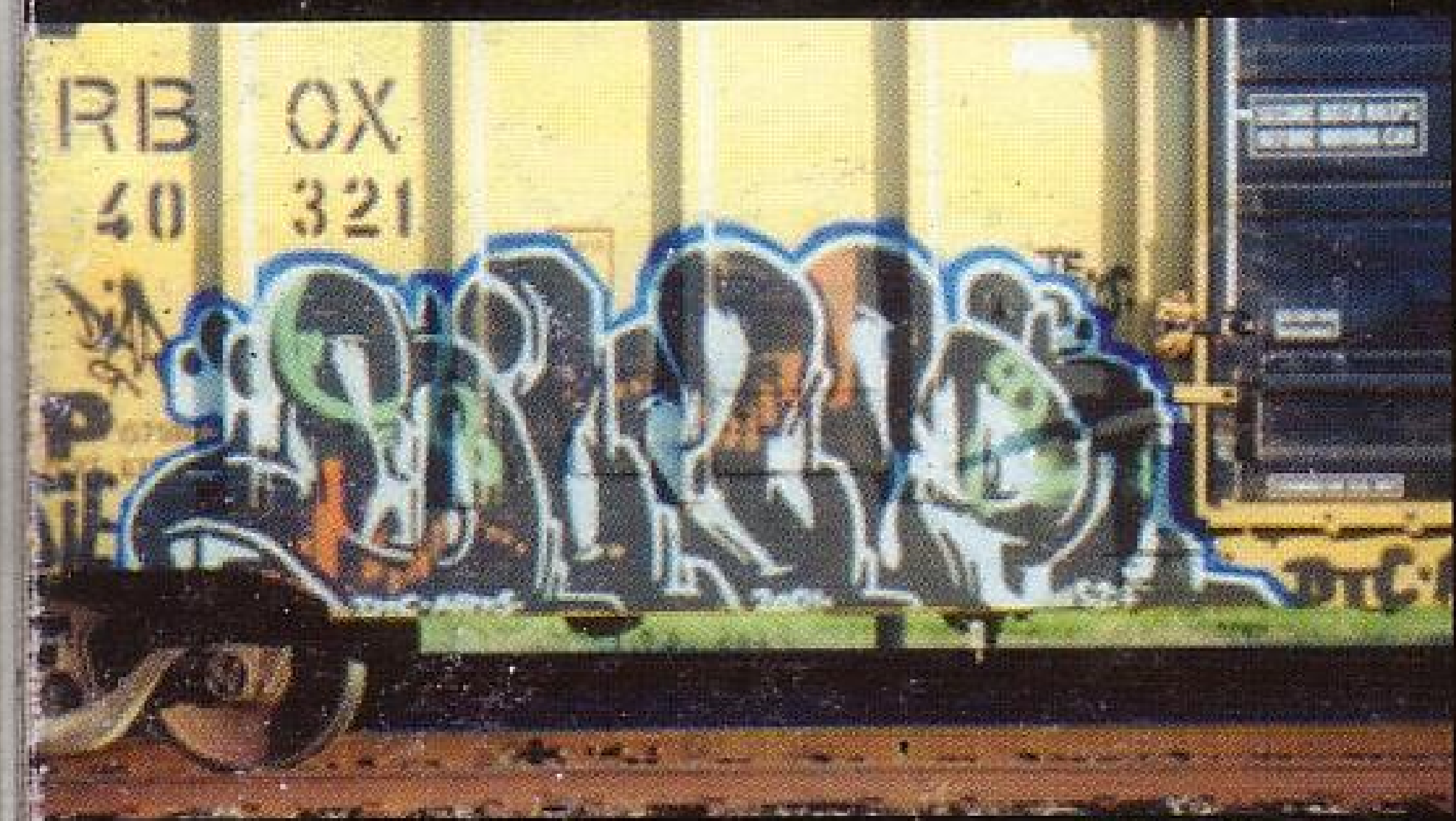
▼DIAR



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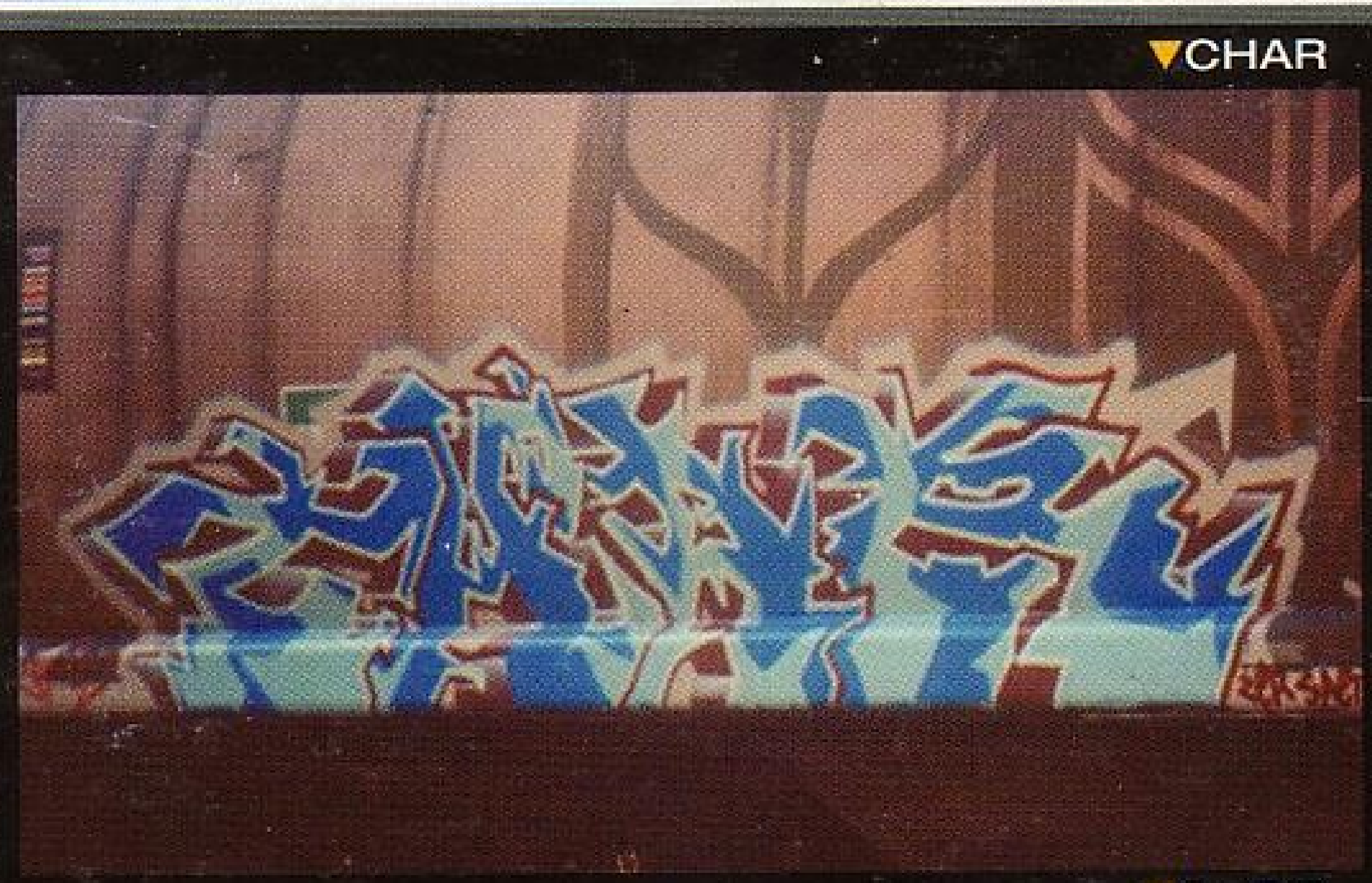

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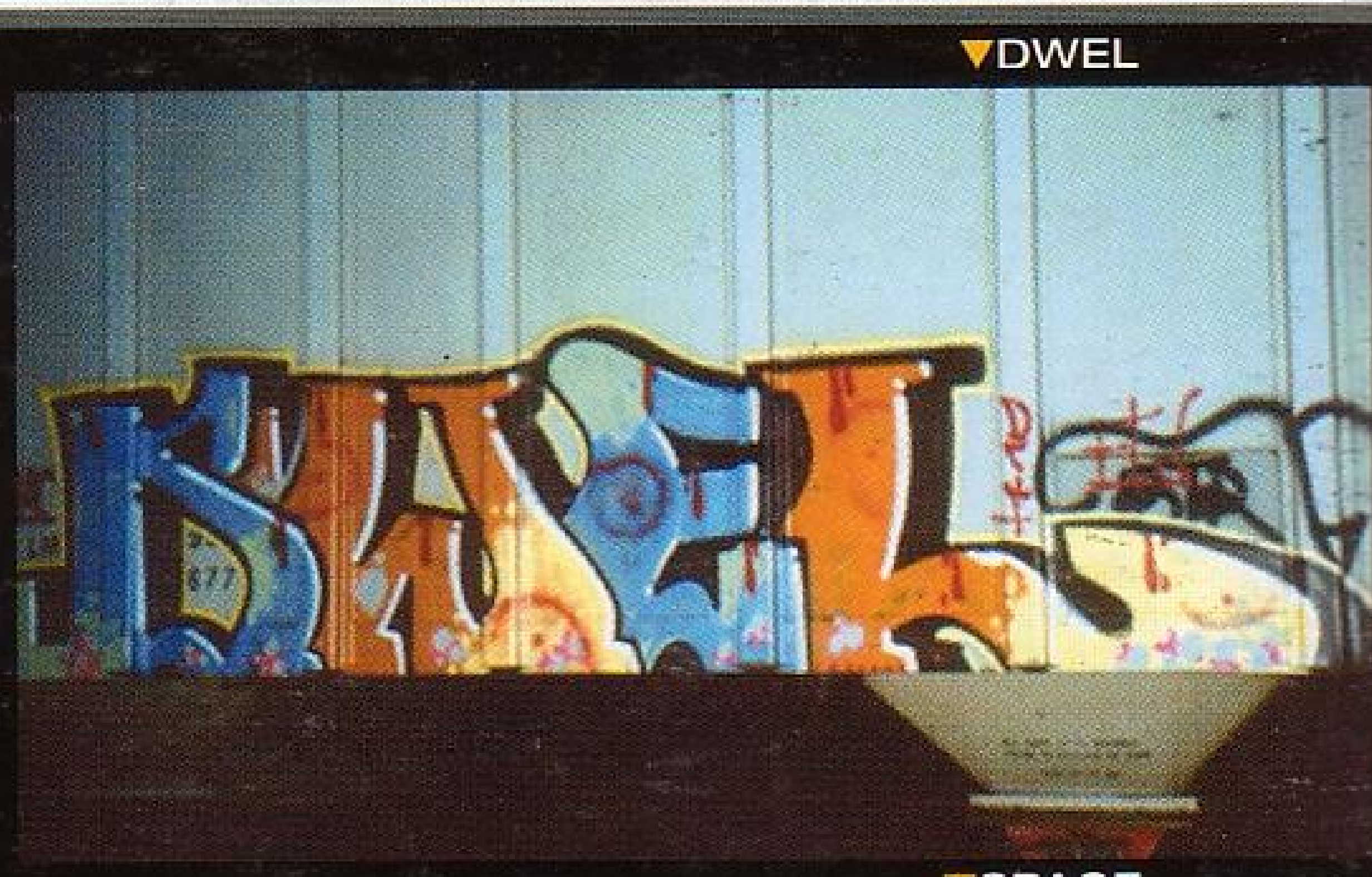

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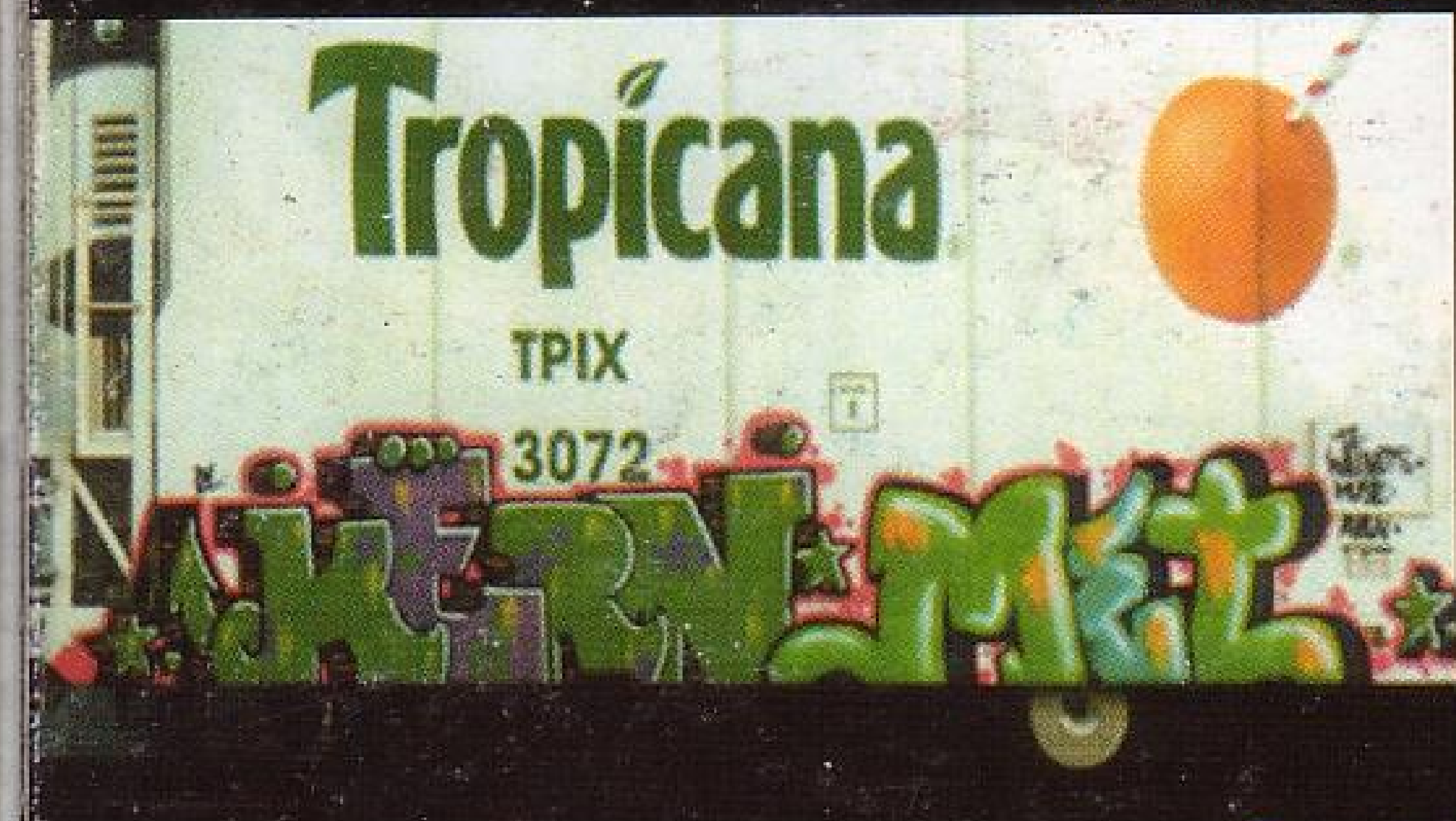
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TPIX
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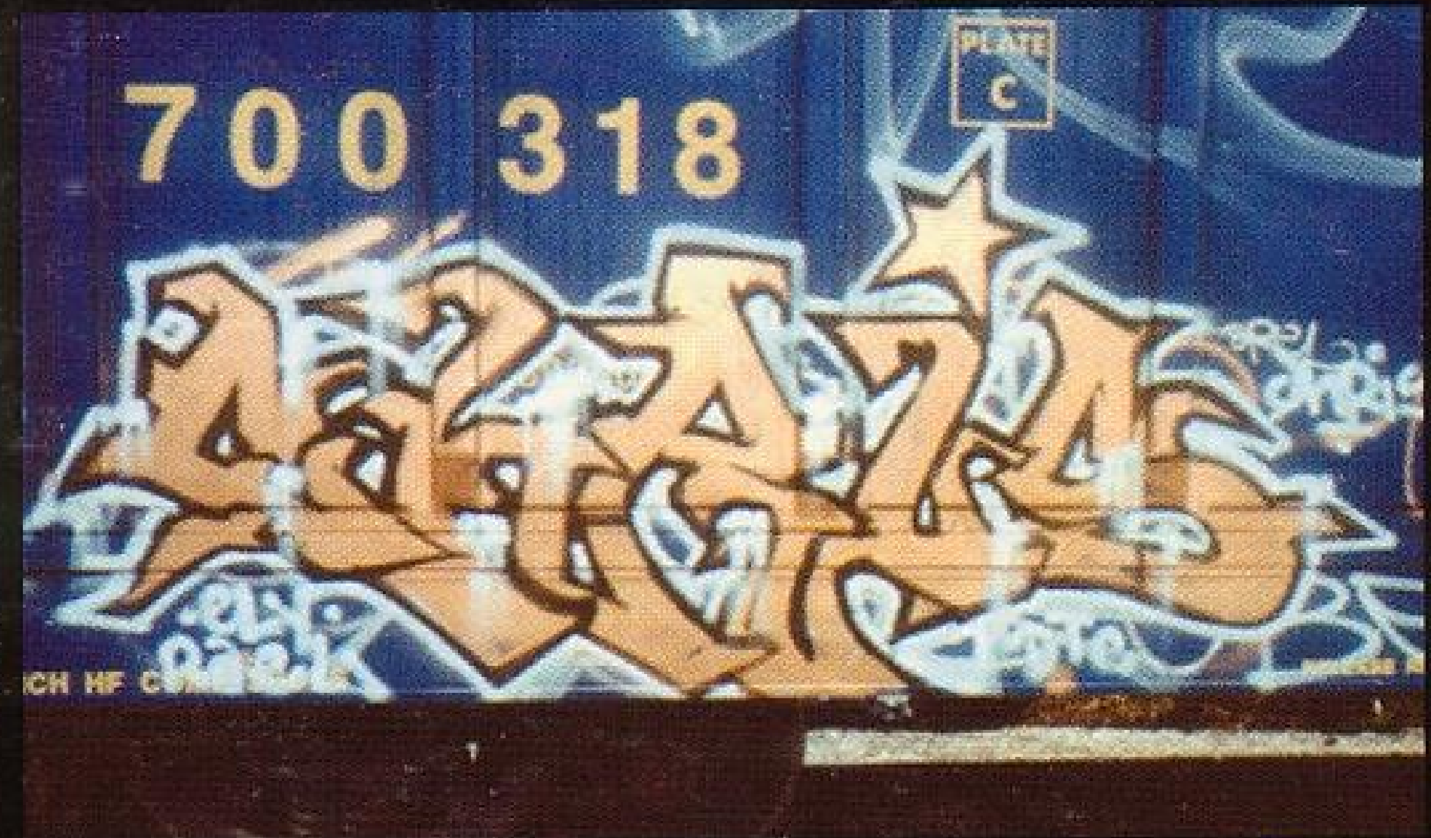

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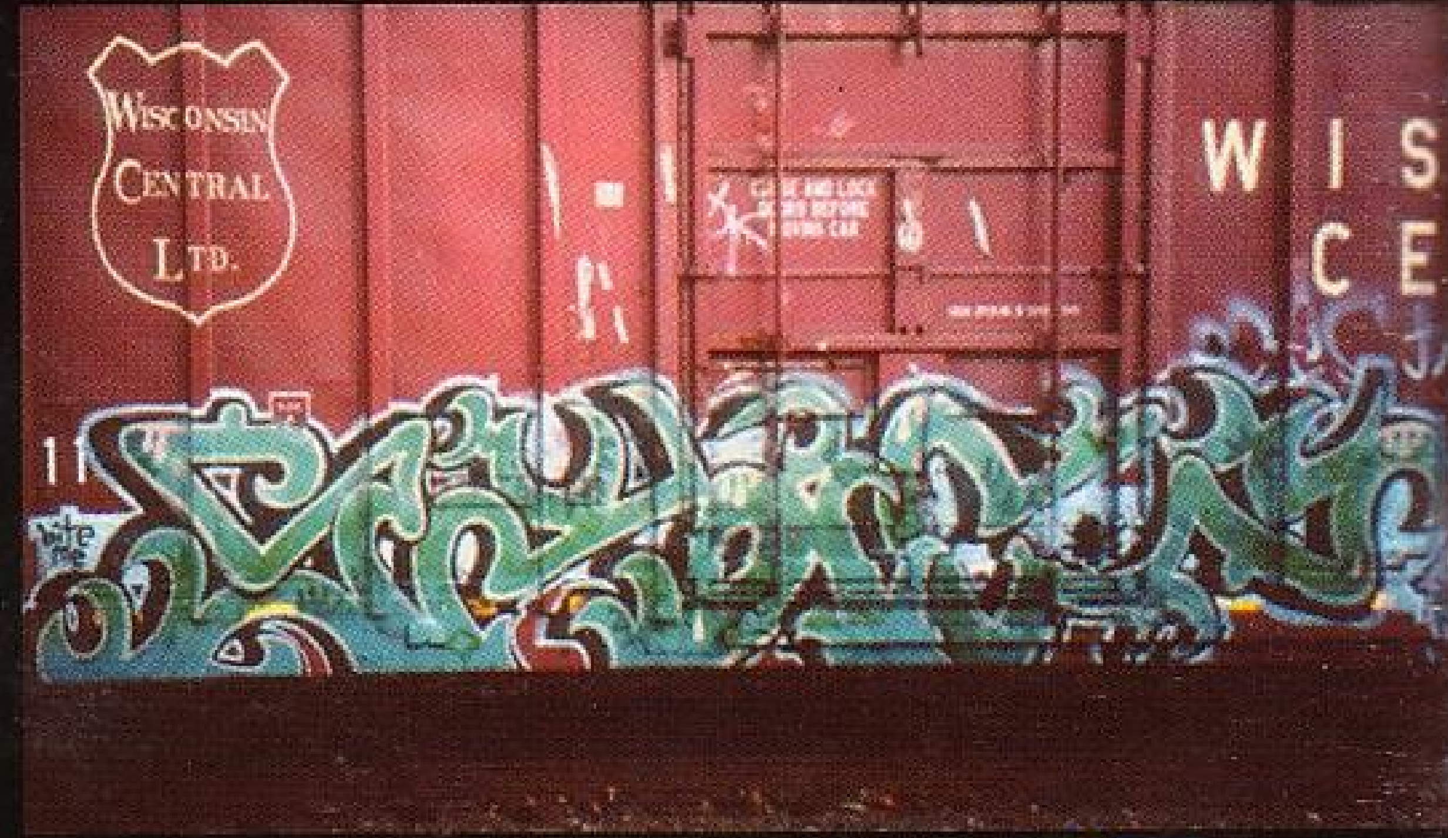
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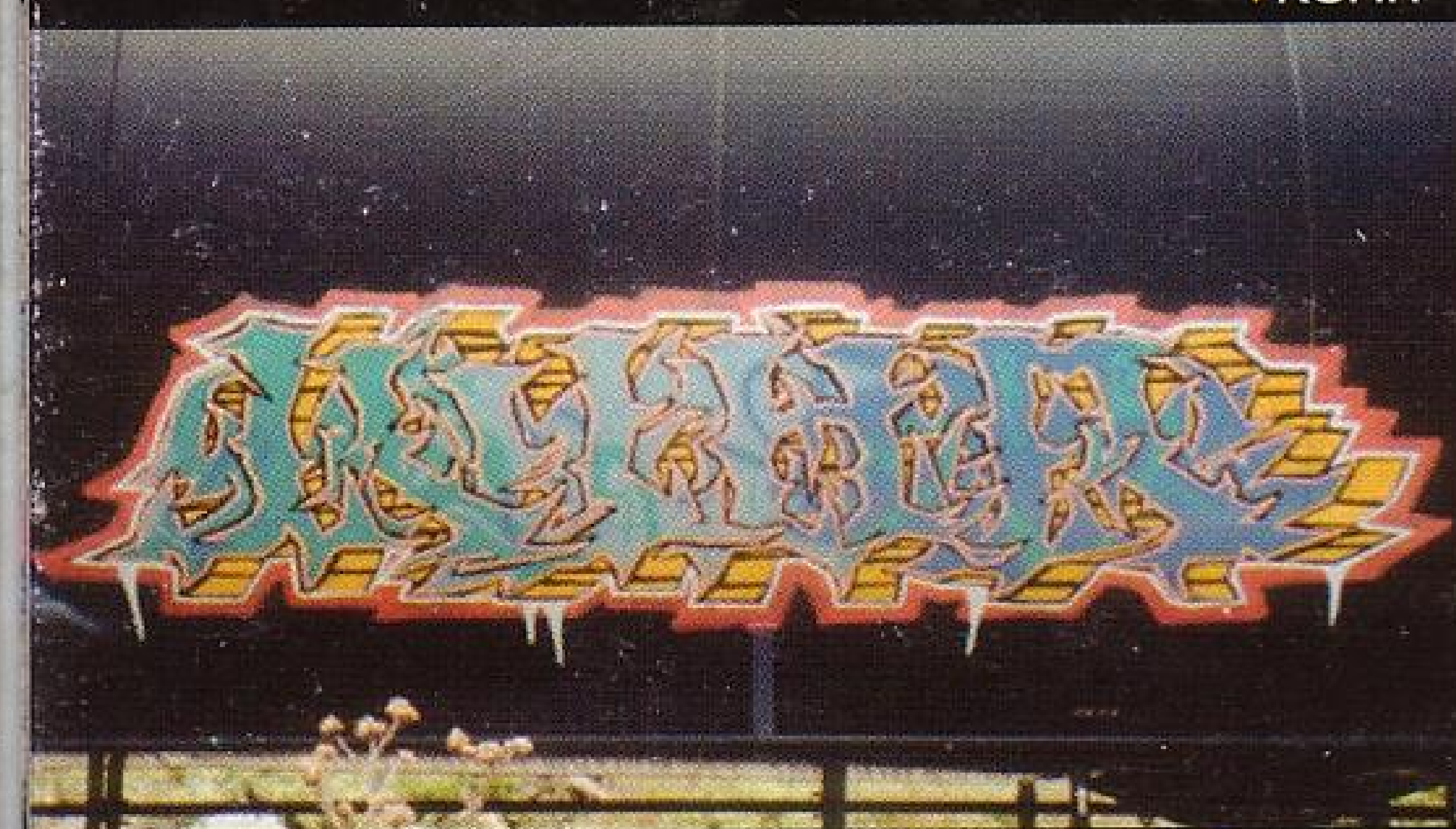
WIS
CE

▼KUHR



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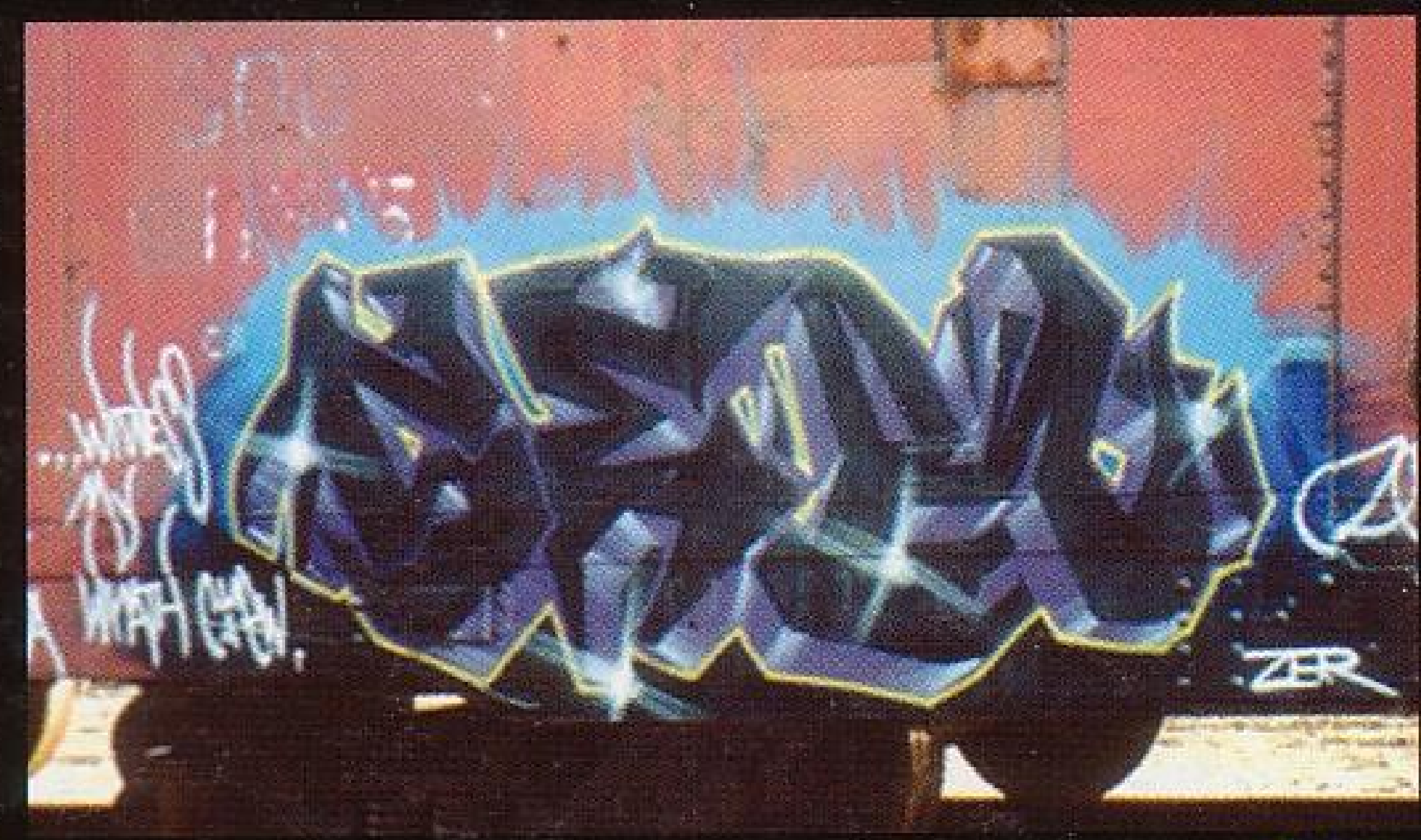

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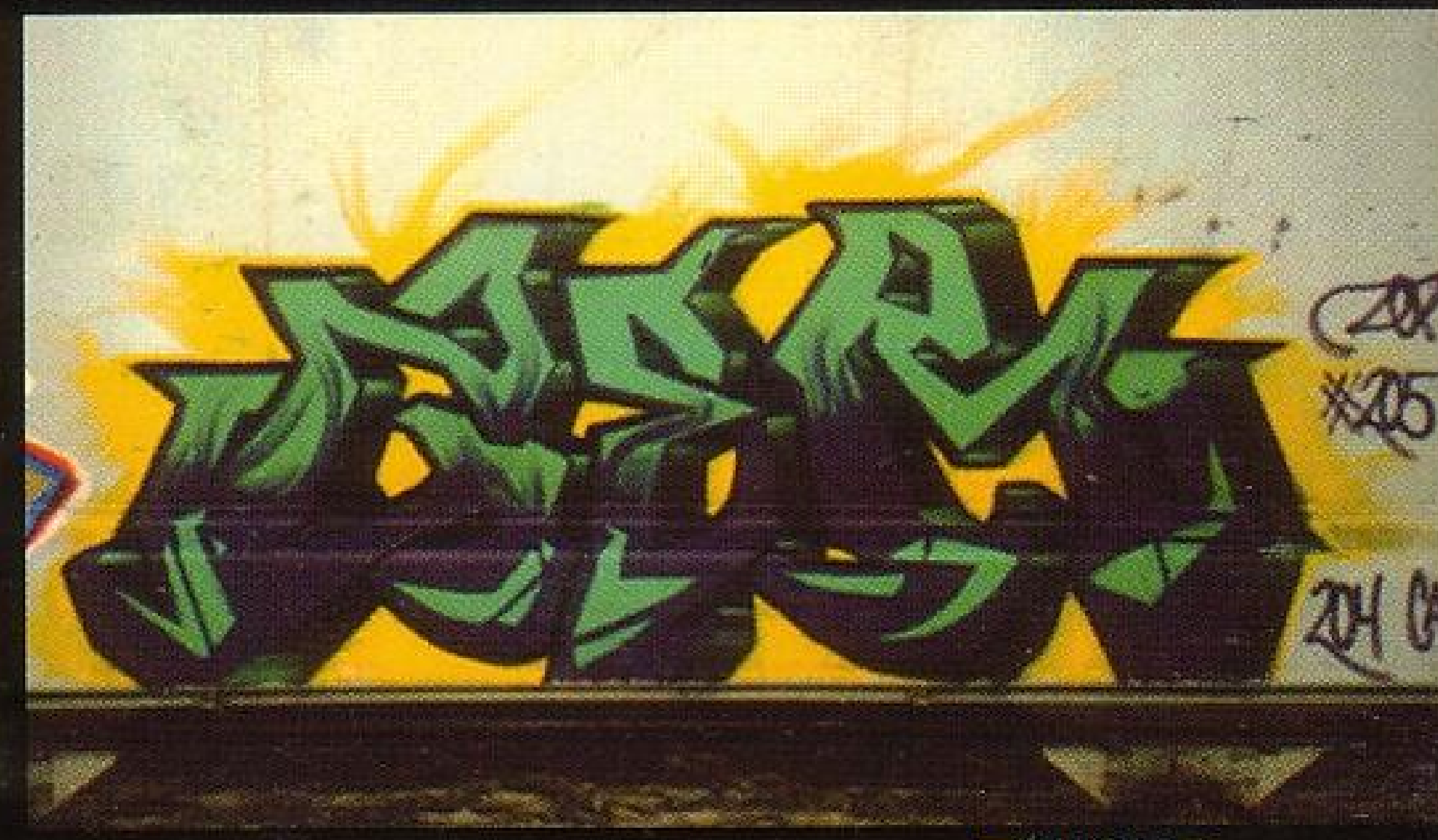

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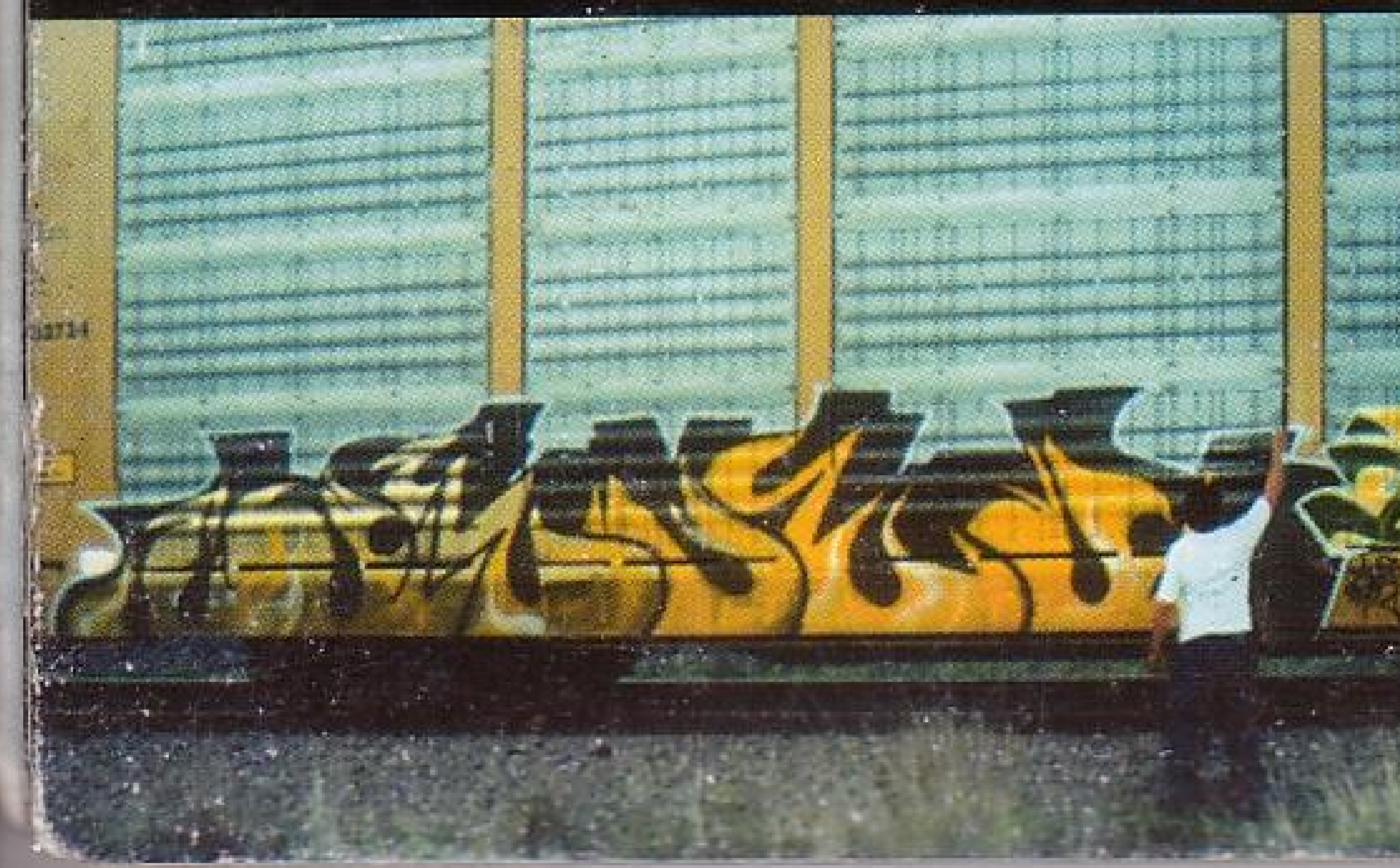

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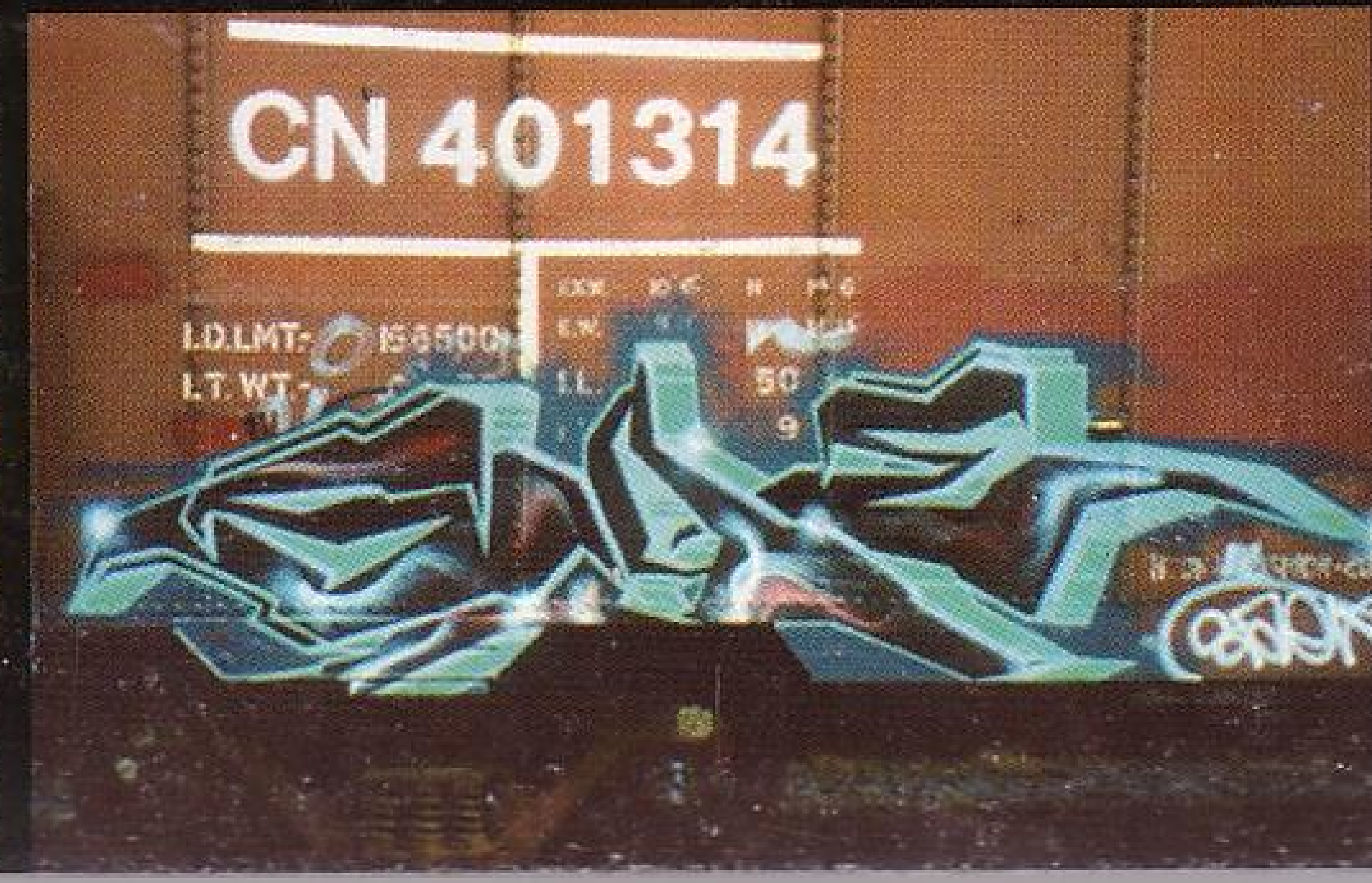

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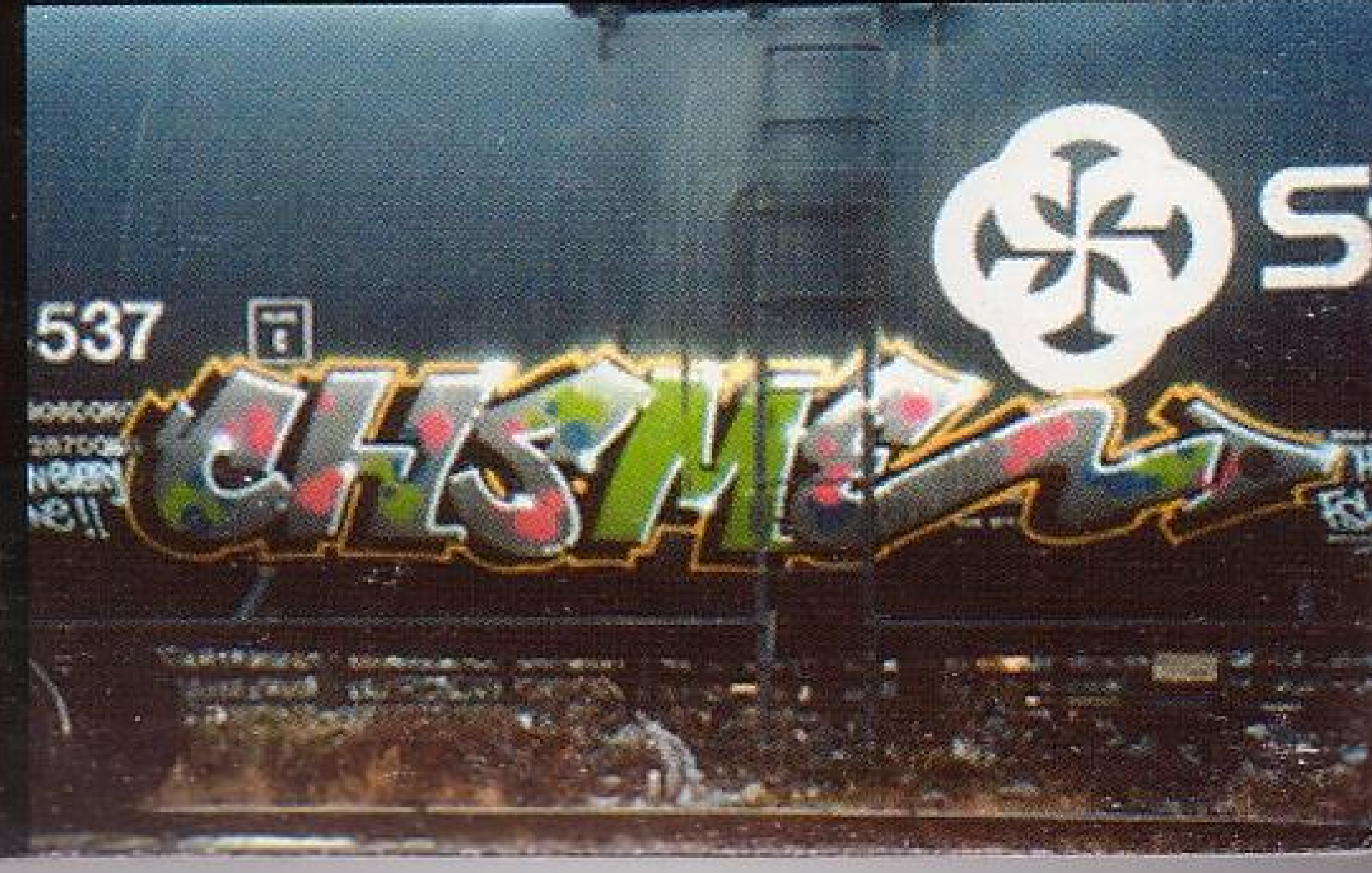
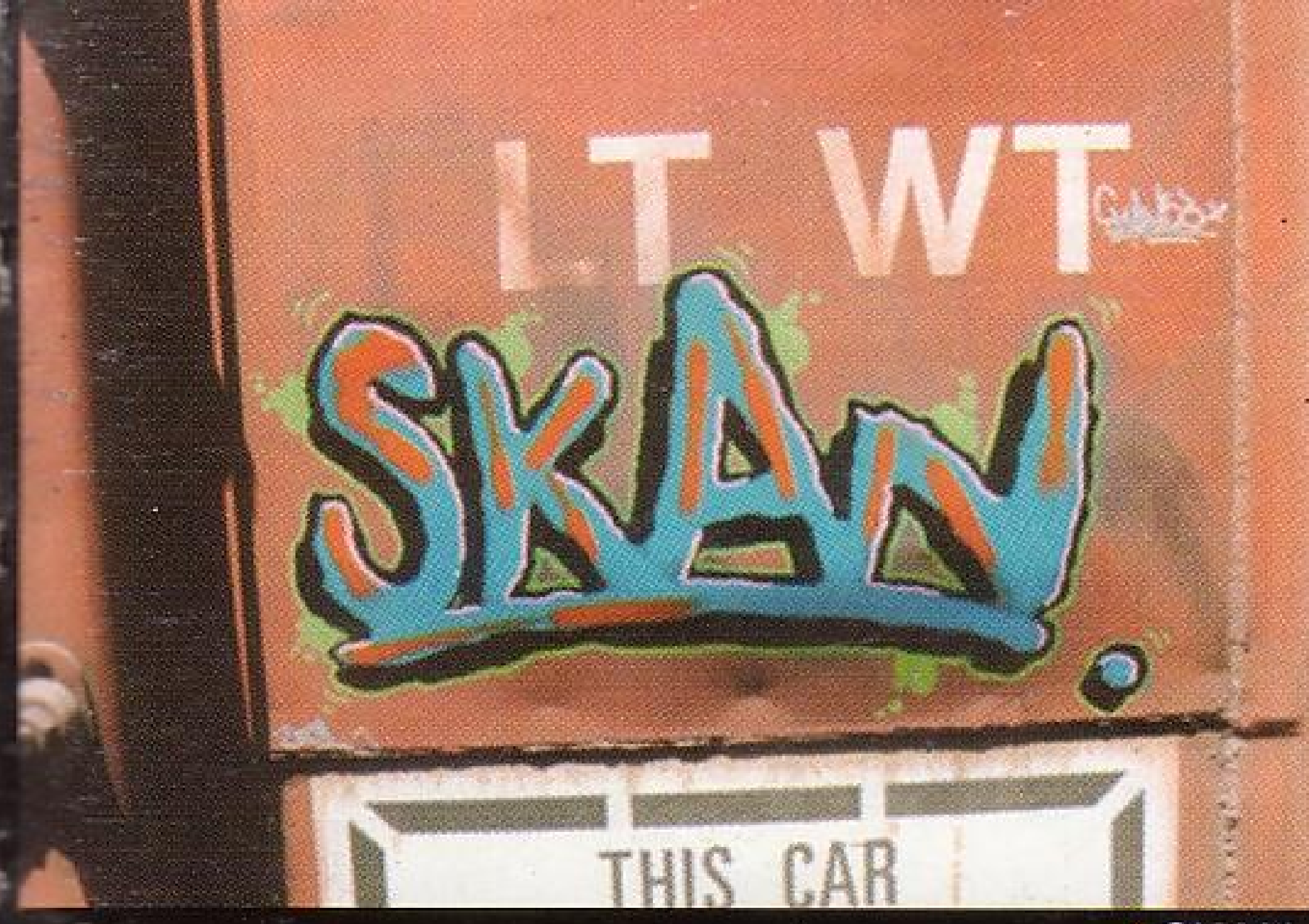
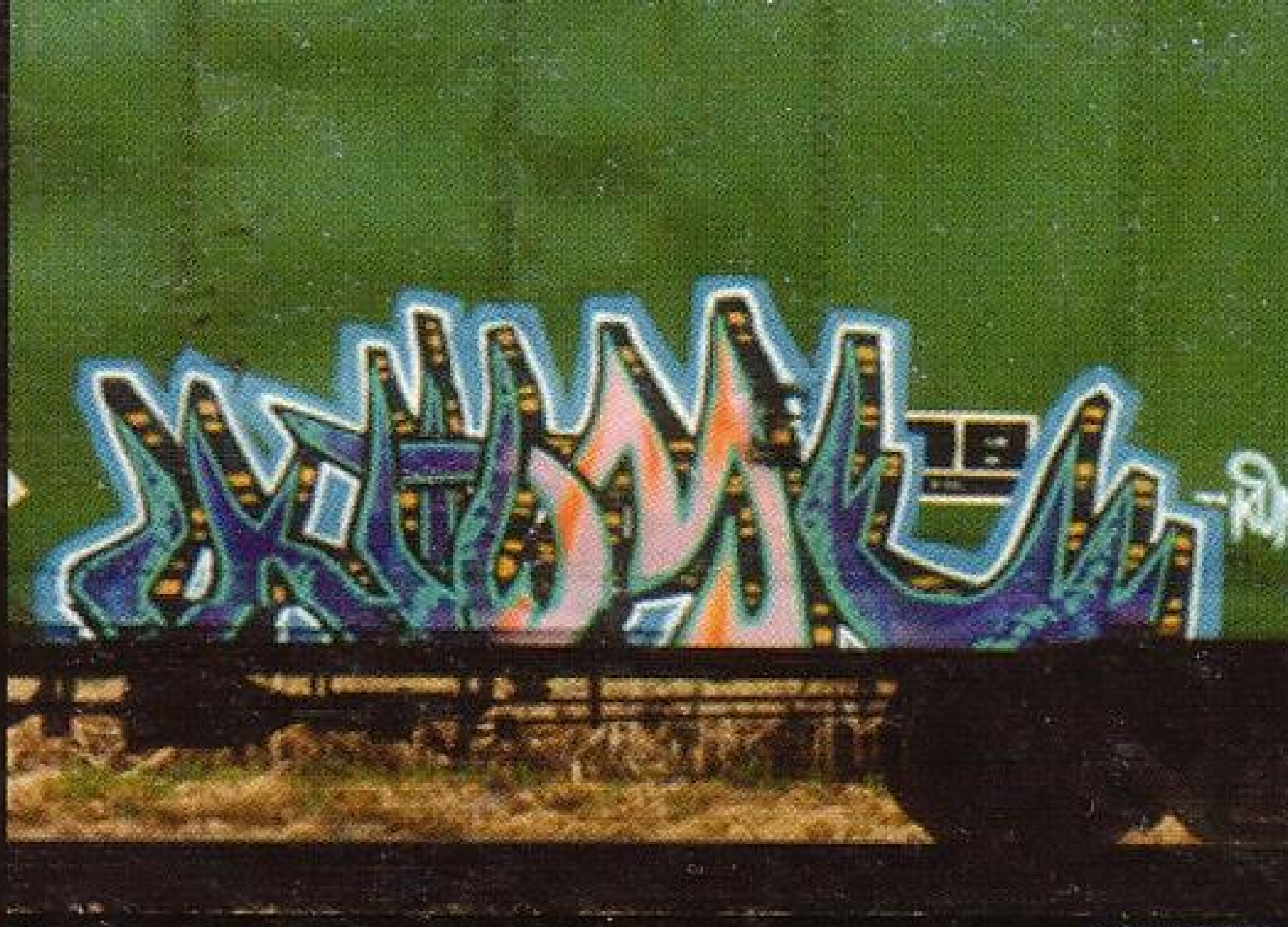



LT WT
SKAN
THIS CAR

▲SKAN



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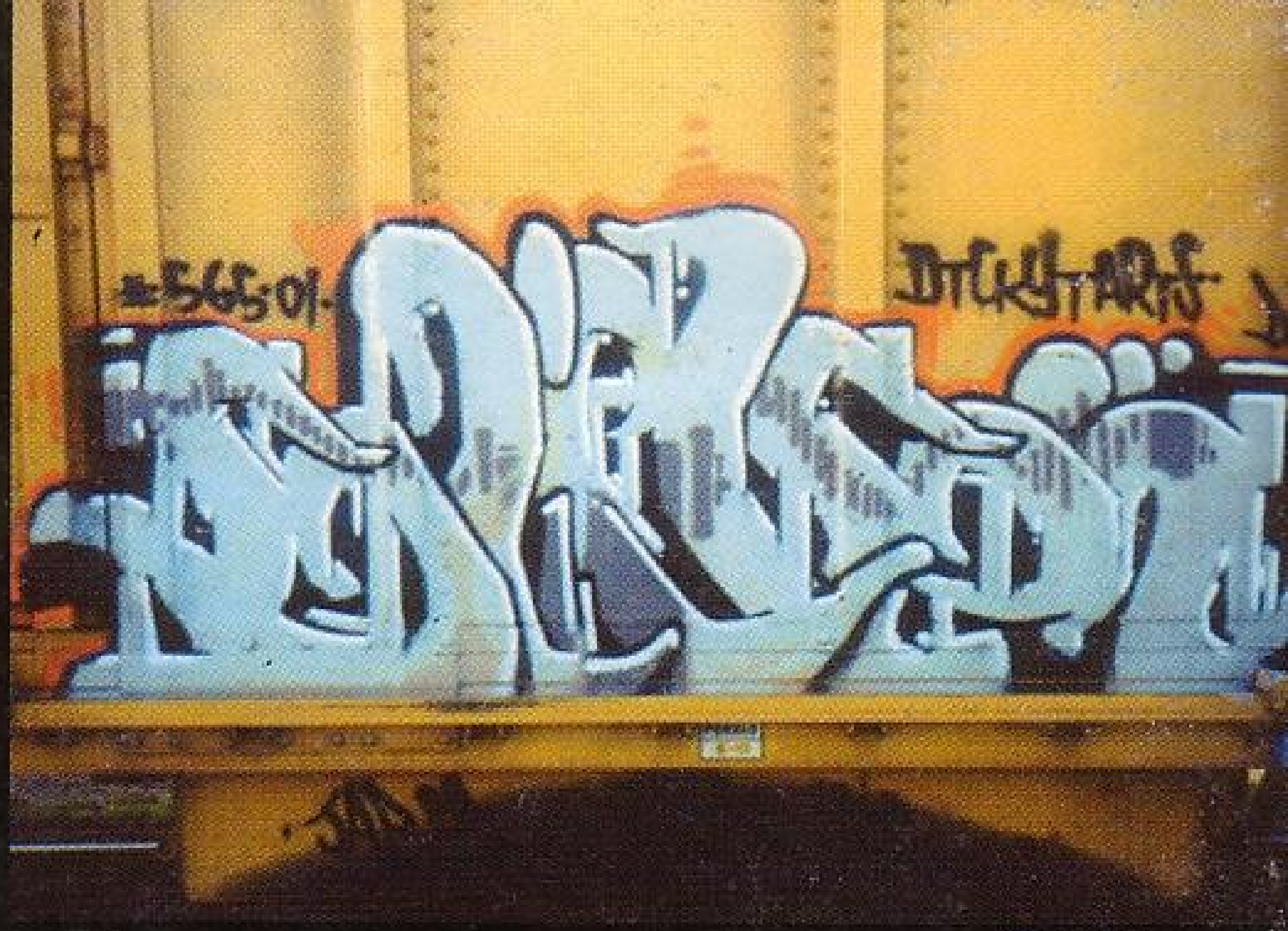

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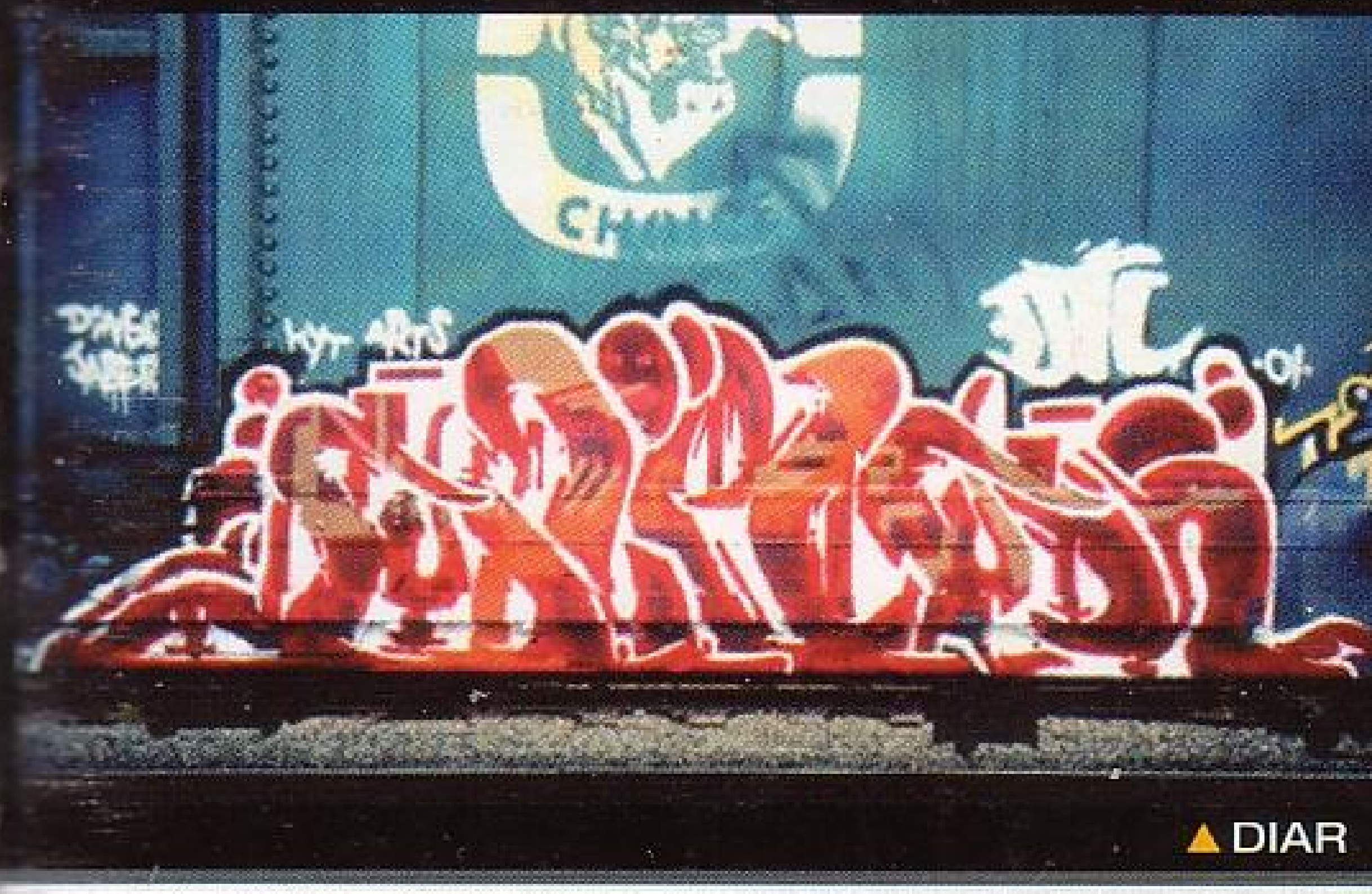

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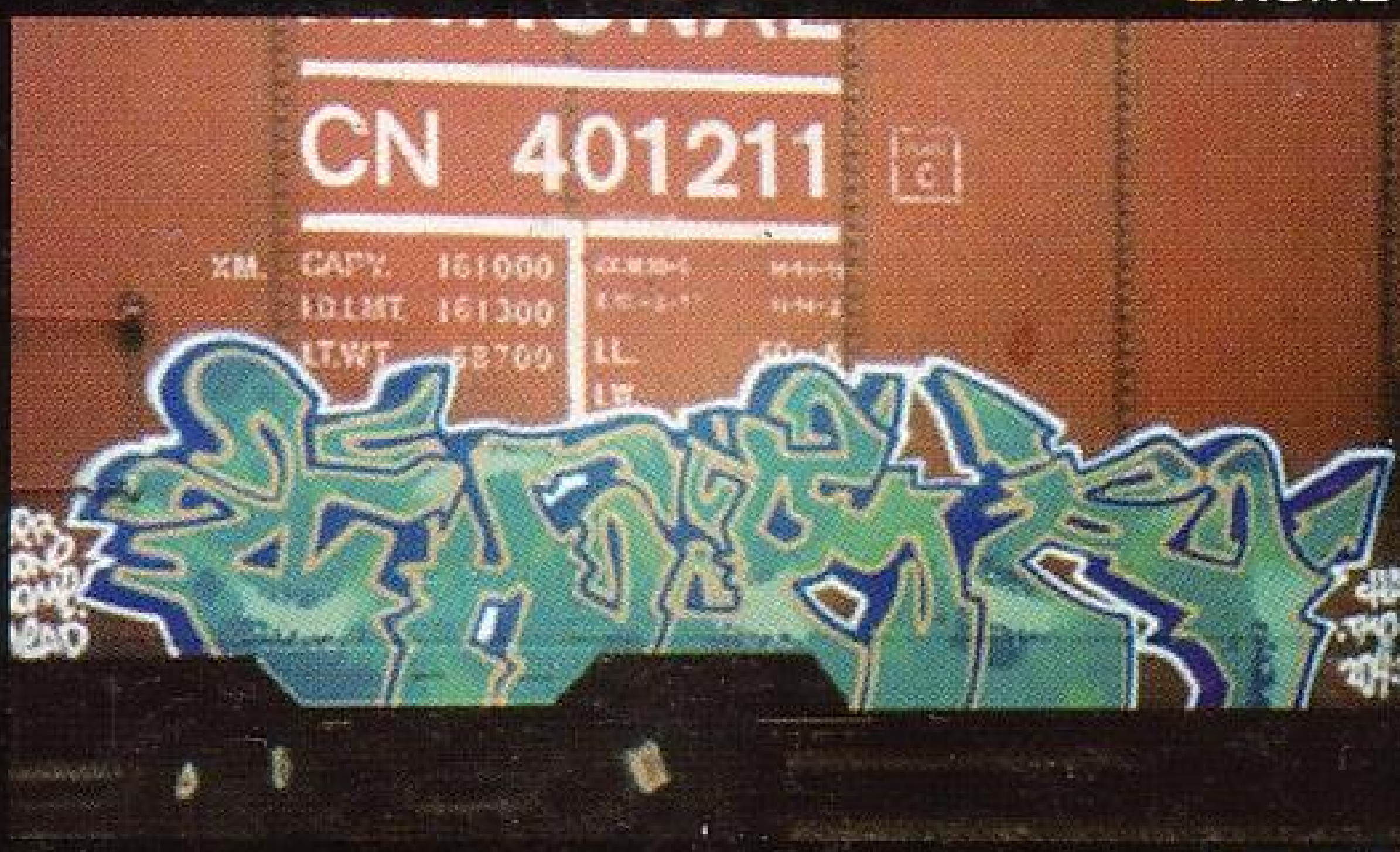

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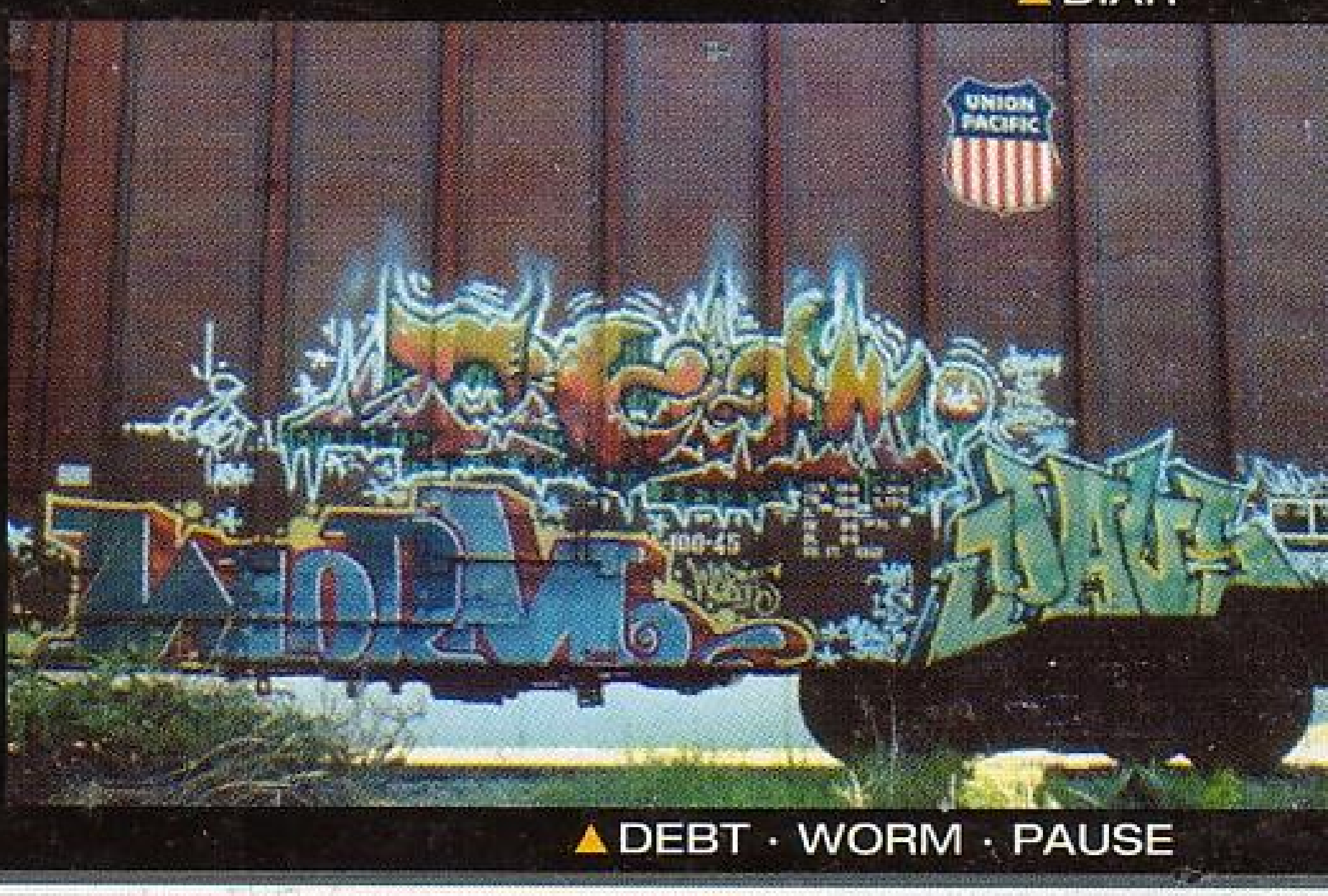
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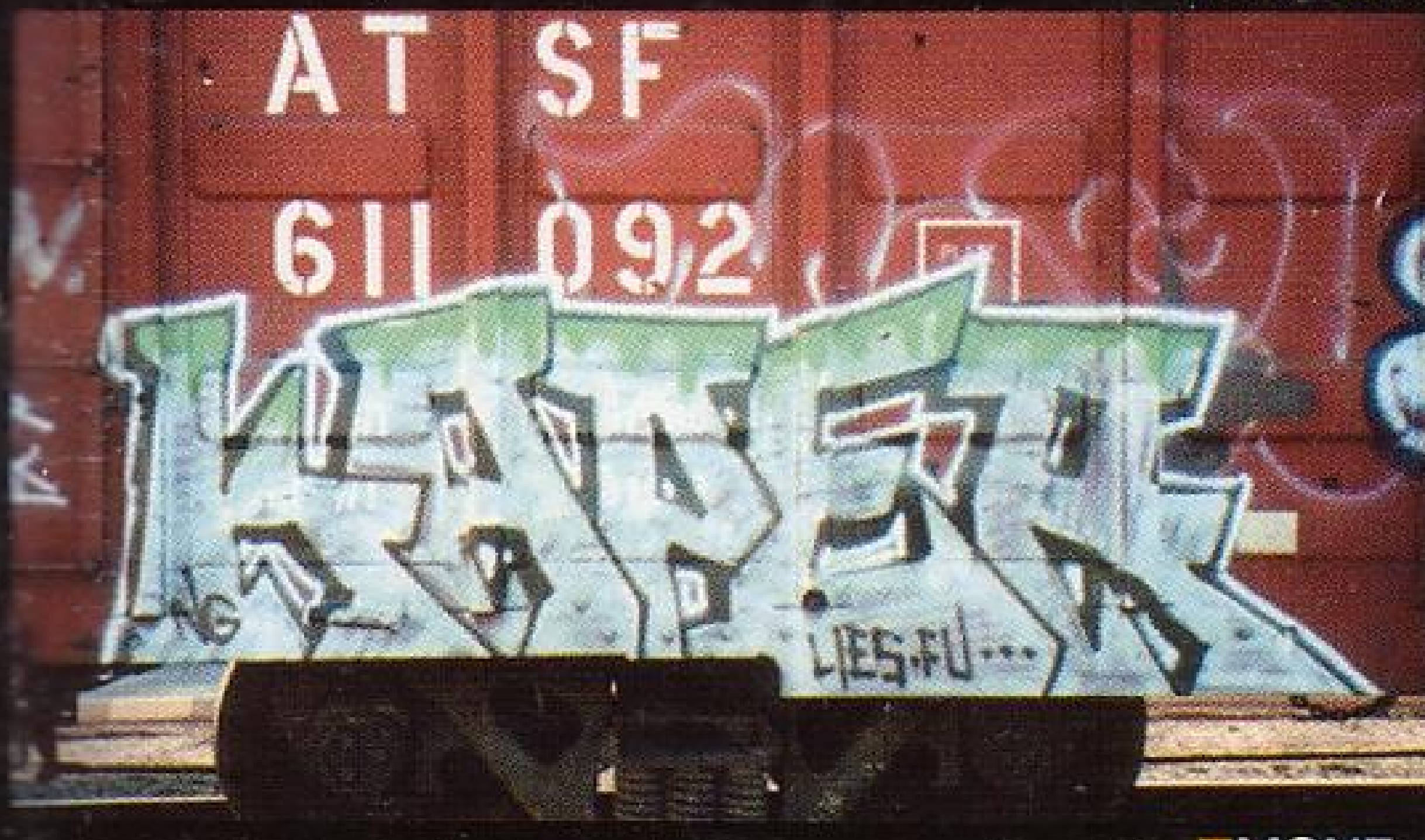
▲DEBT · WORM · PAUSE

47

▼KAPER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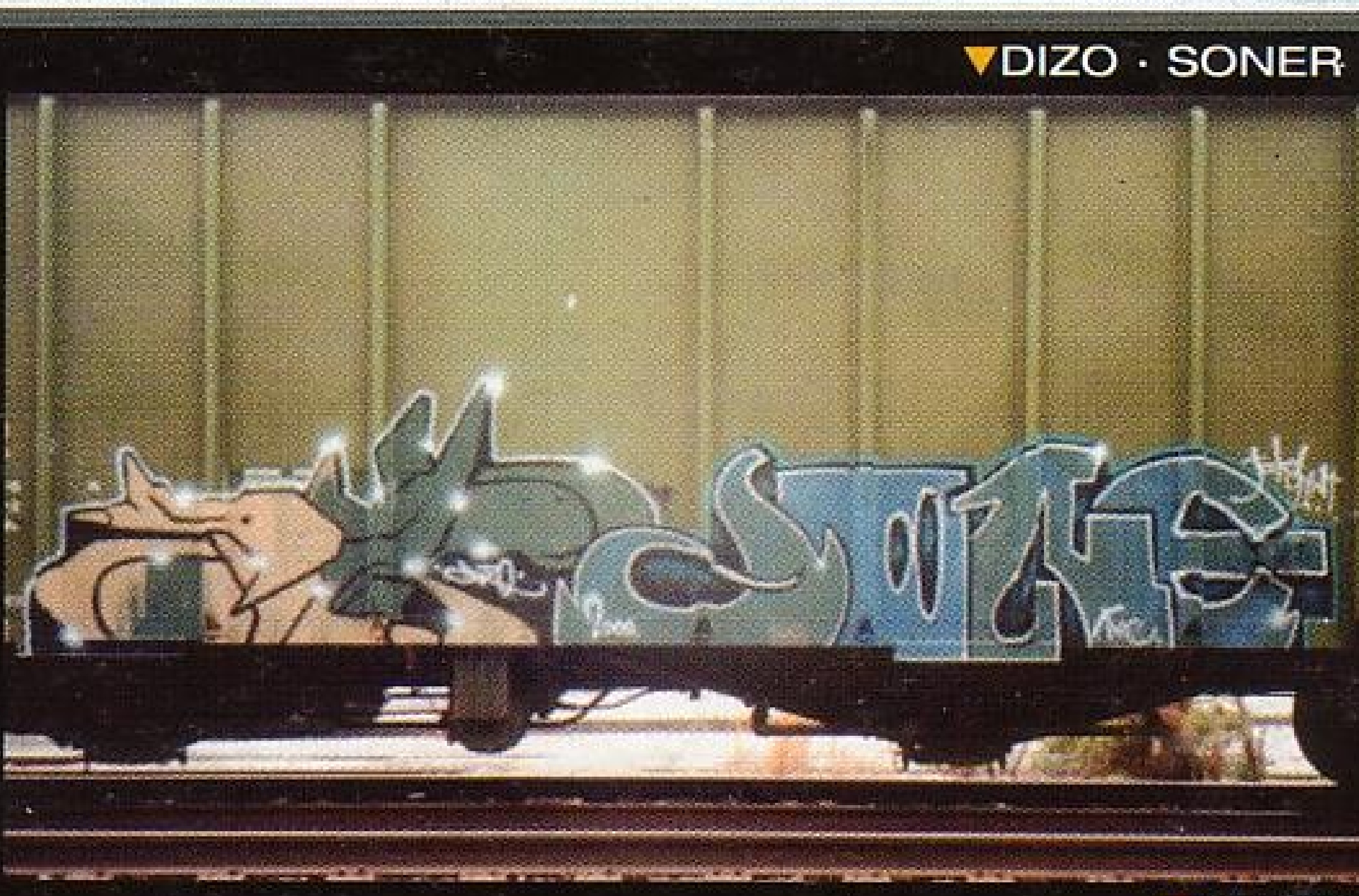

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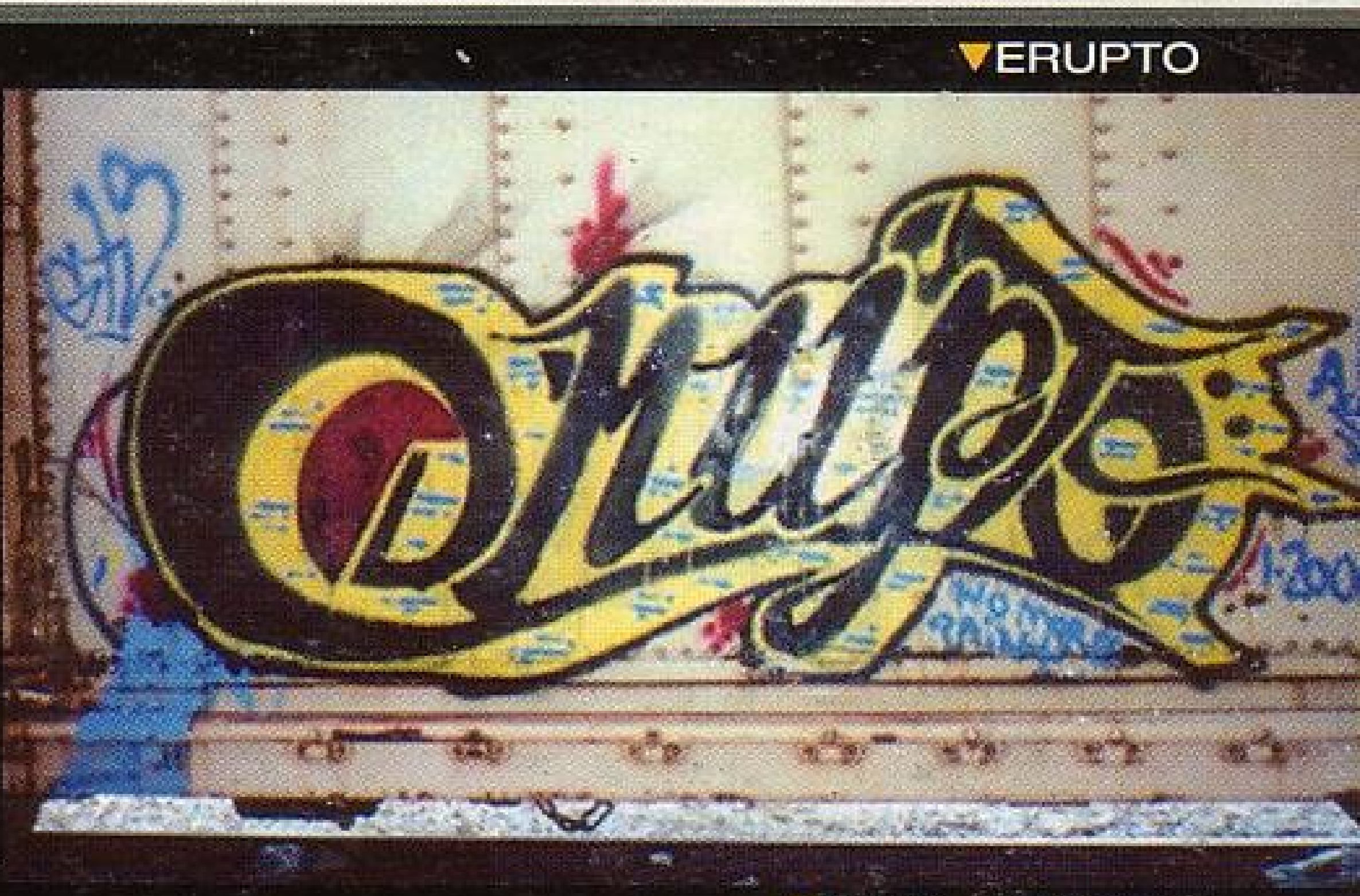

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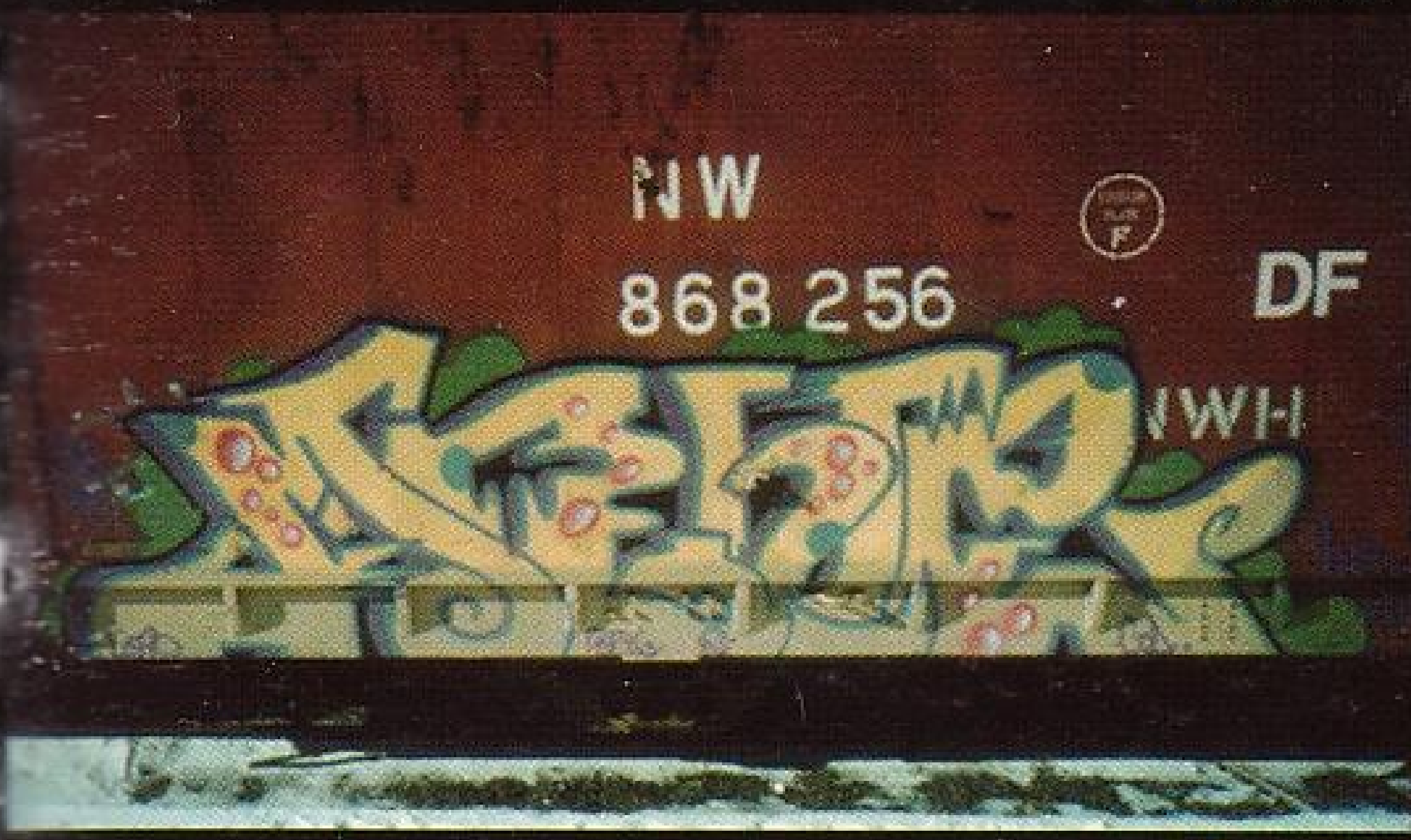
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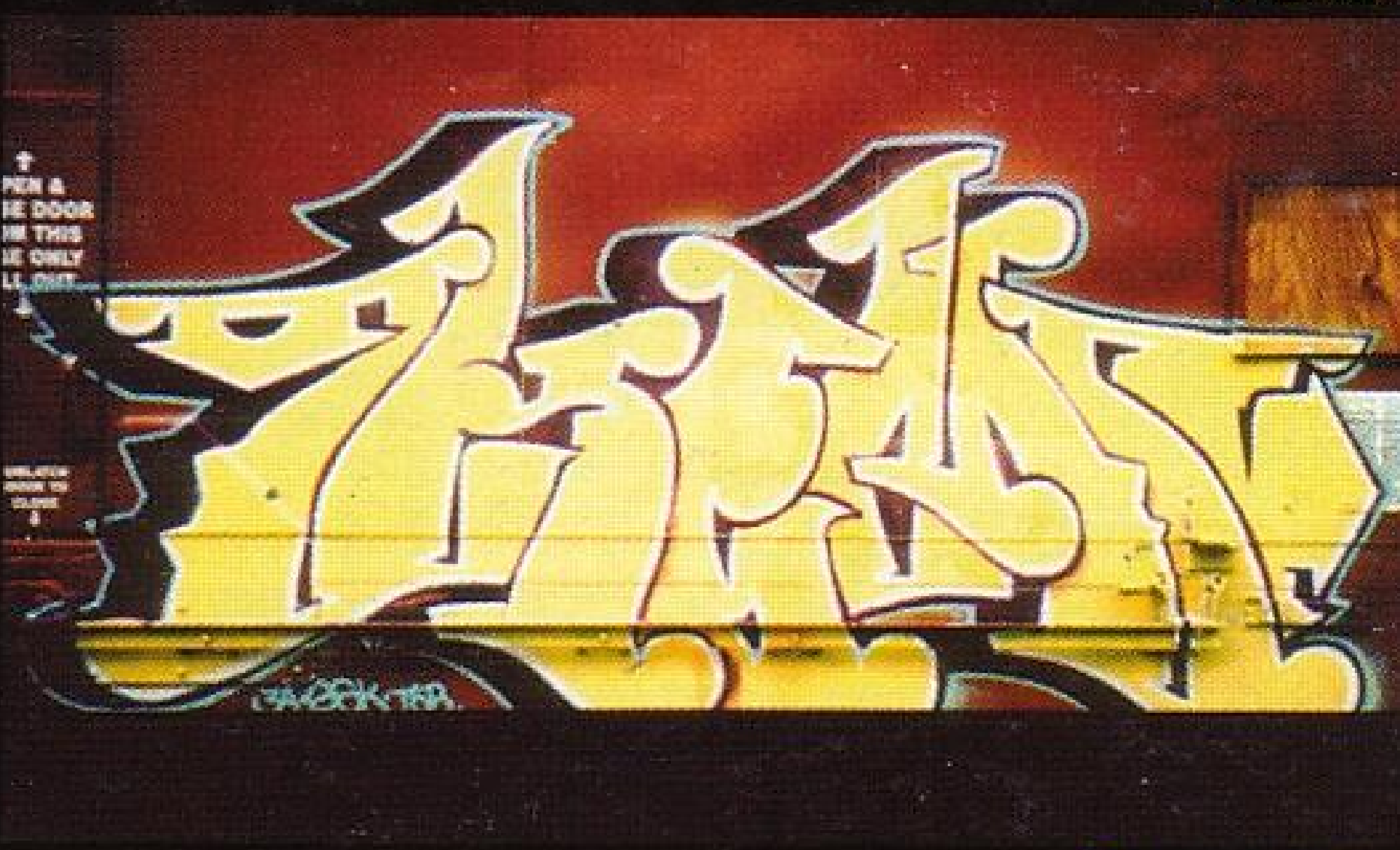

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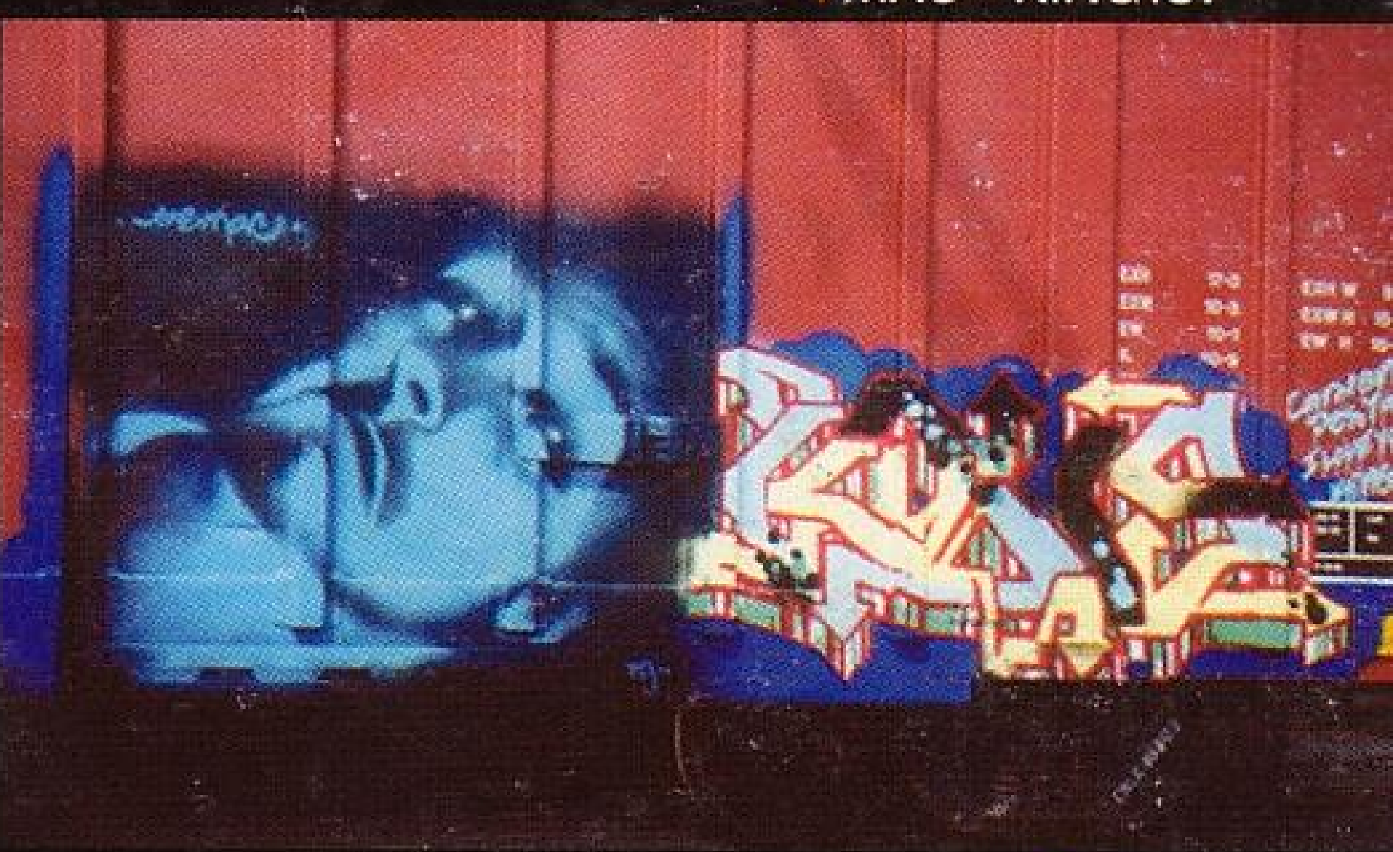

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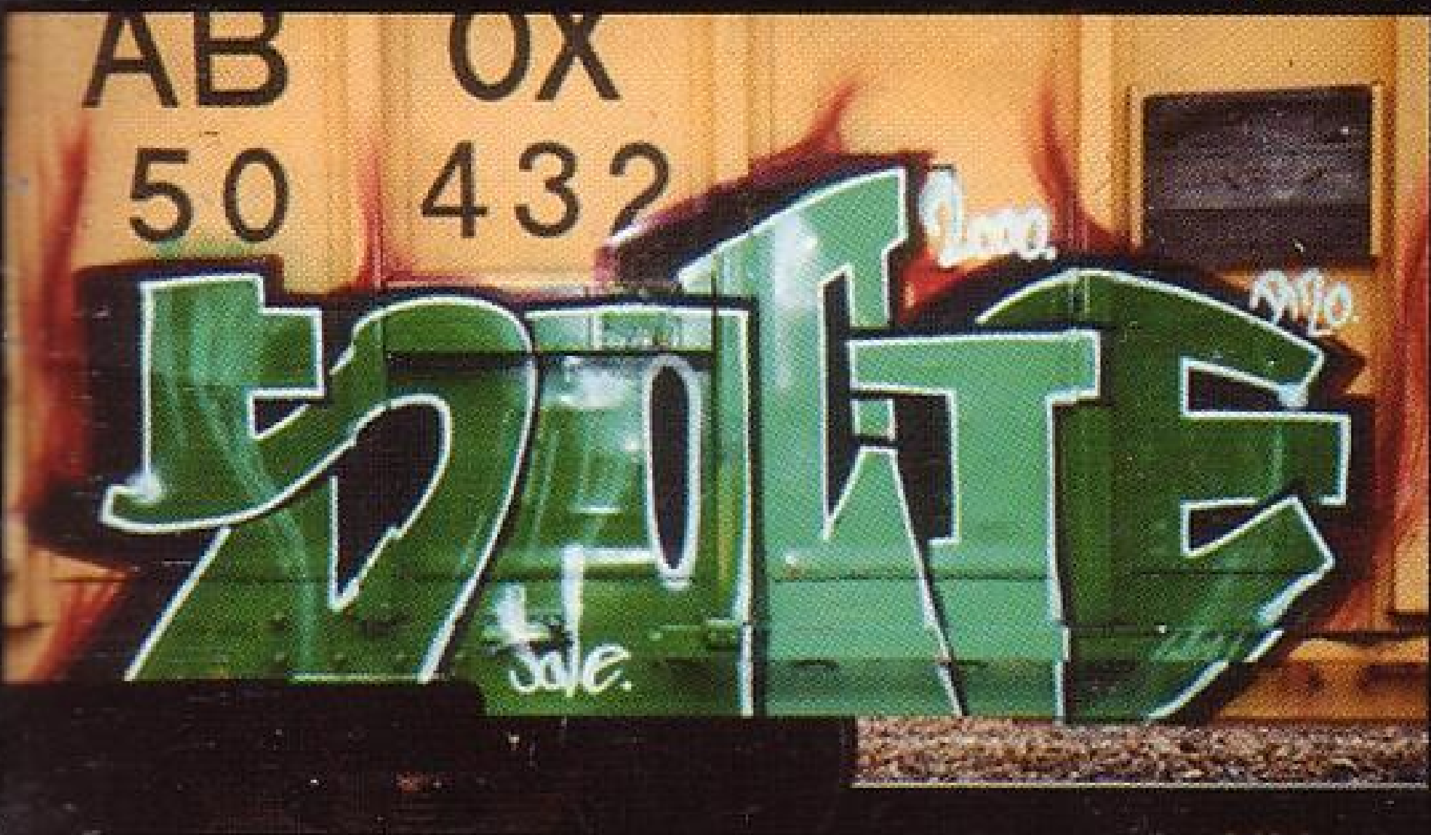

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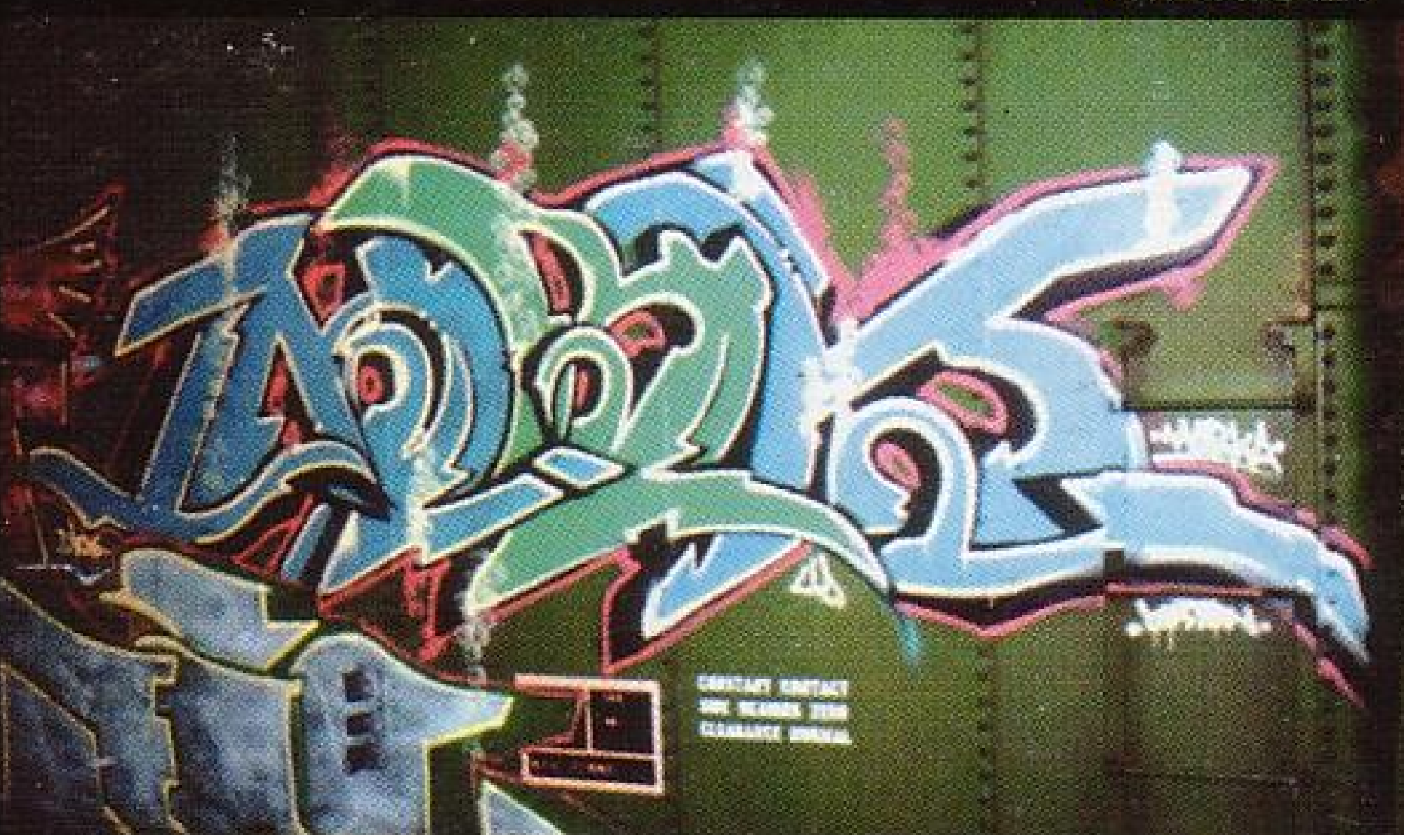

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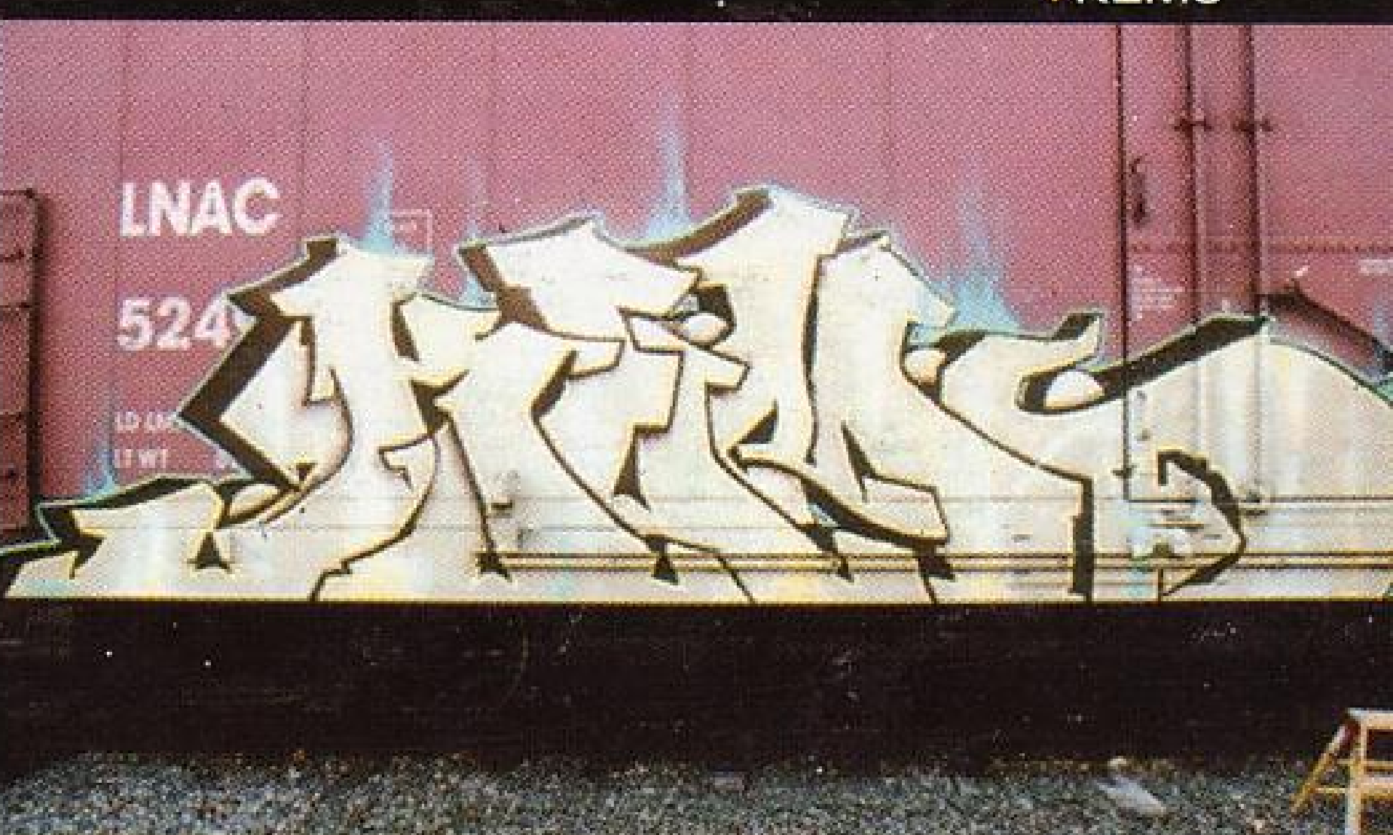

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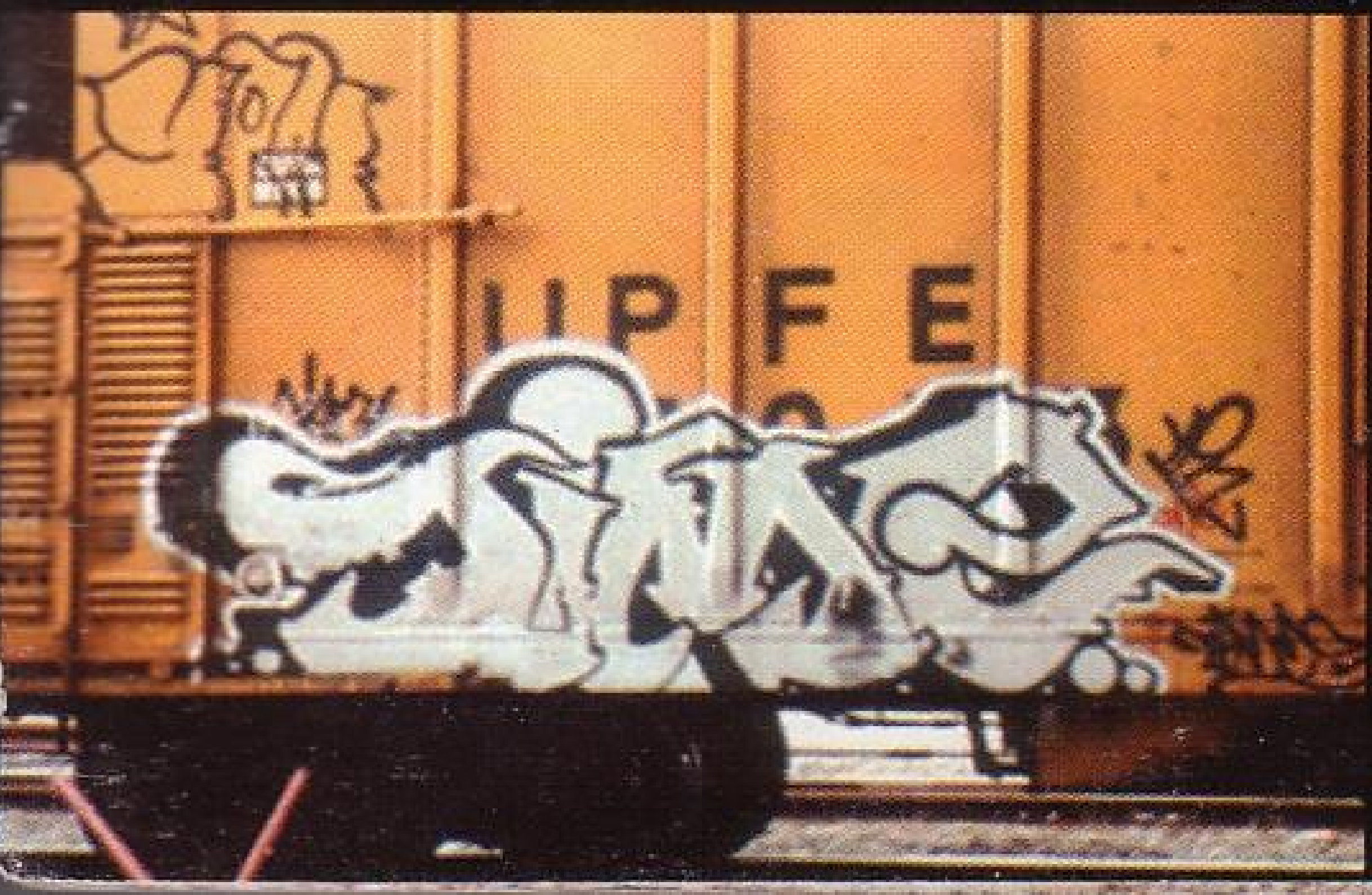

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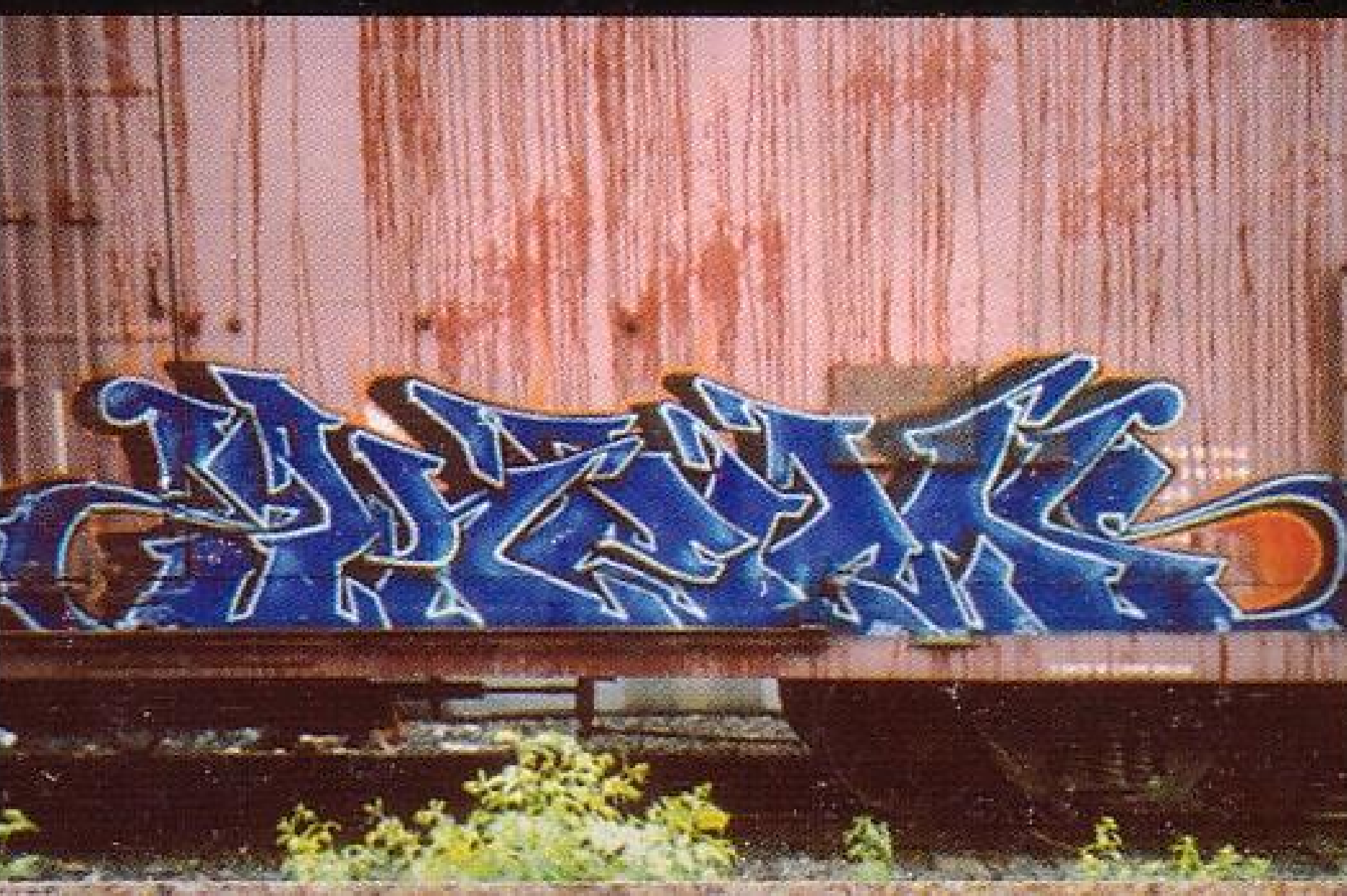

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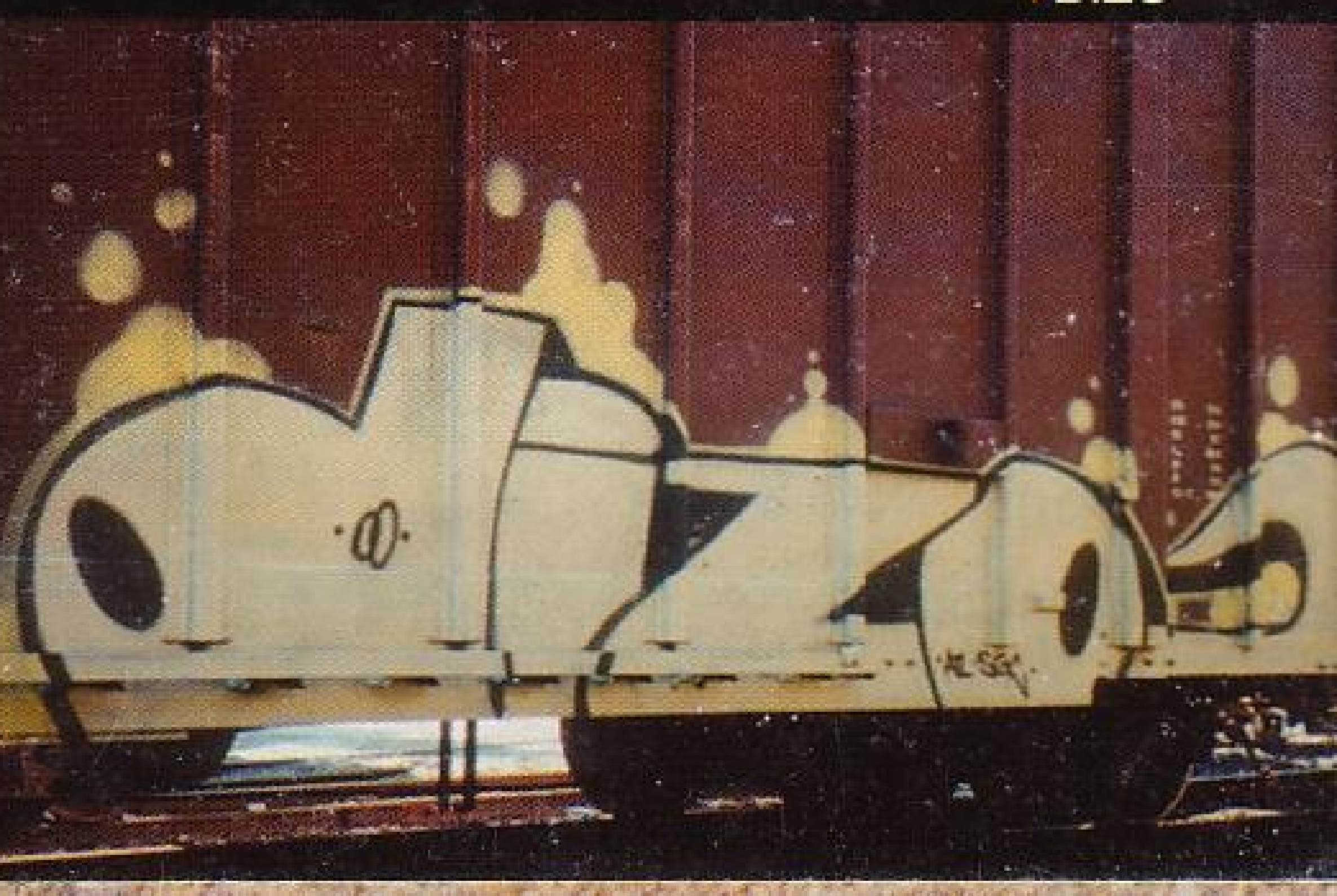

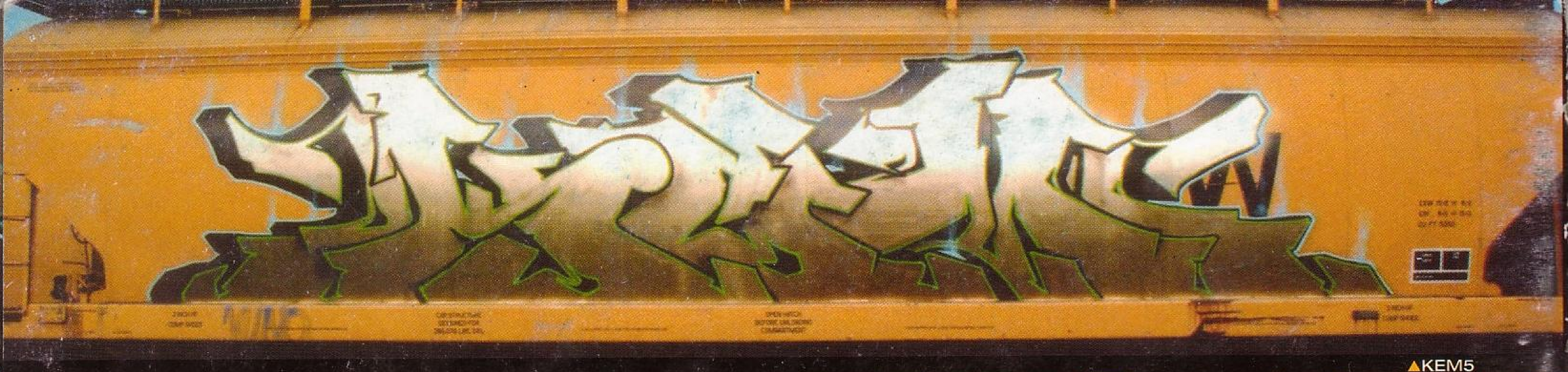

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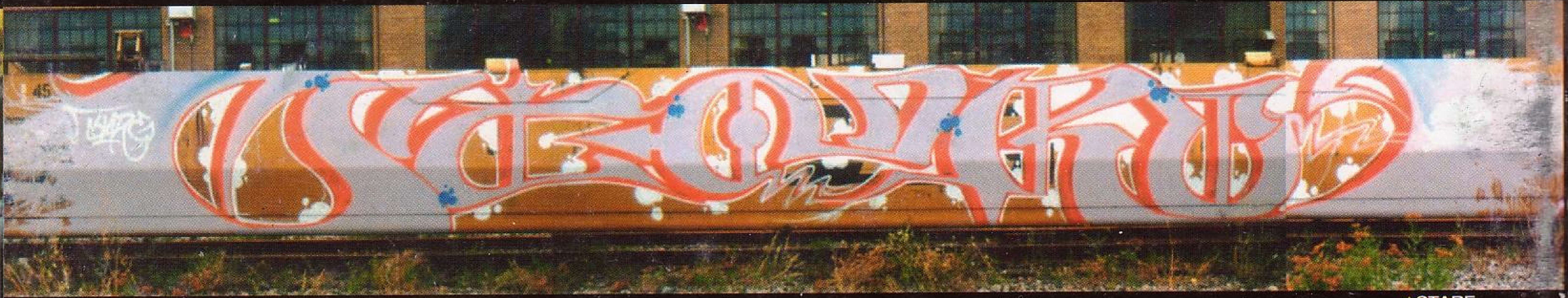

▲STARE

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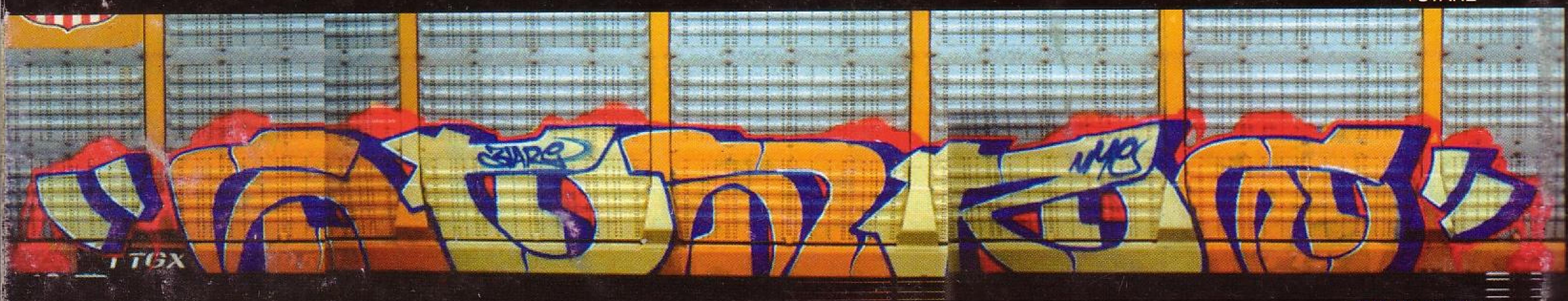
▼STARE



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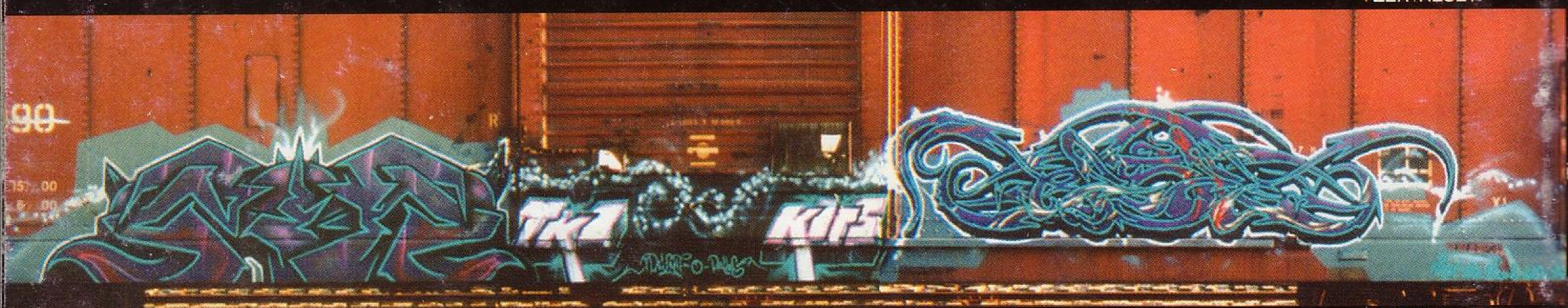

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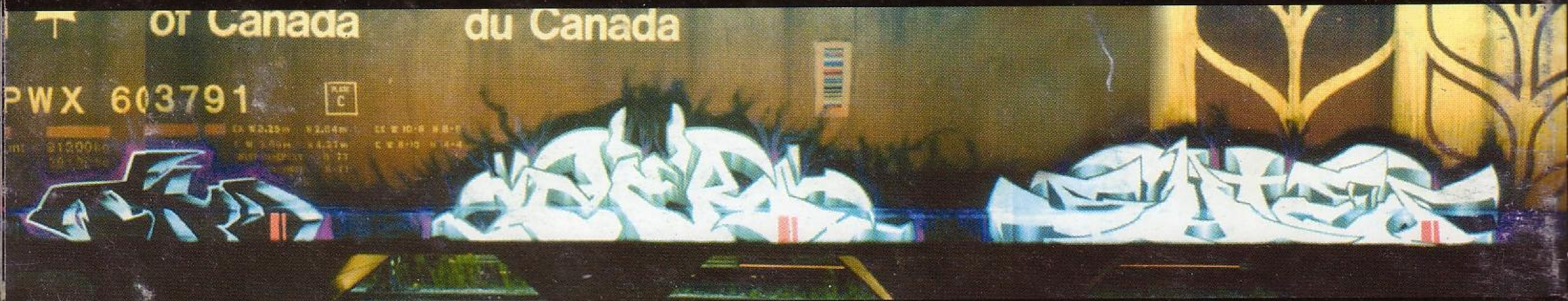
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du Canada
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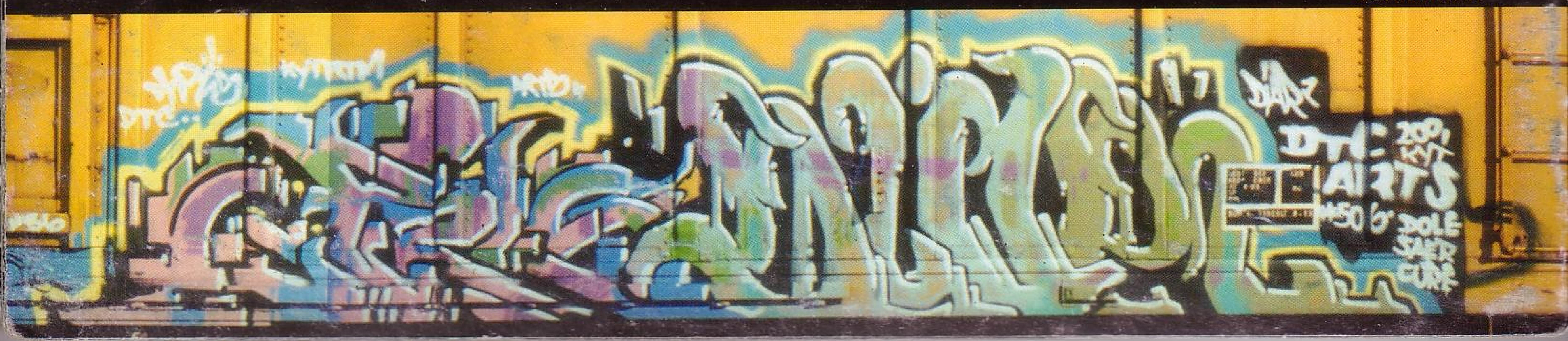
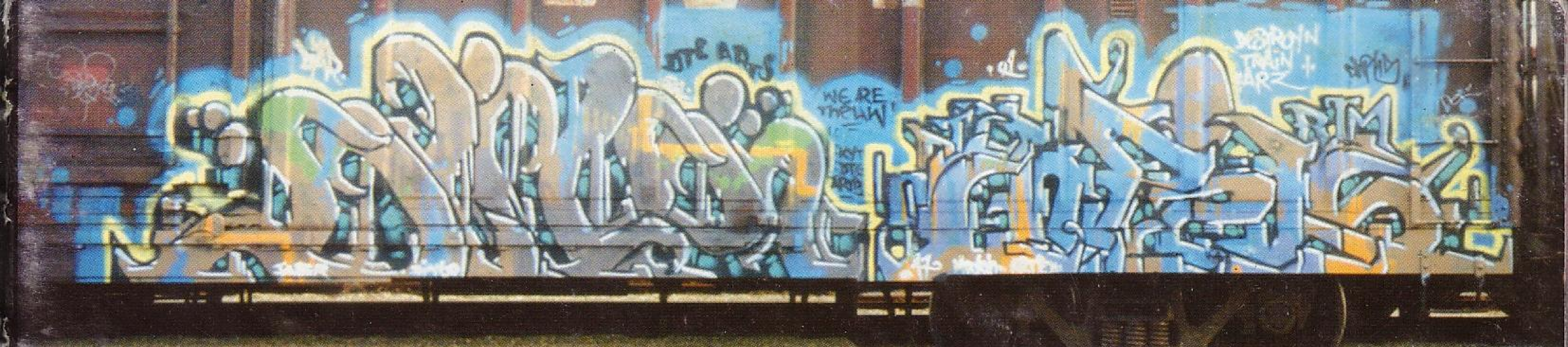
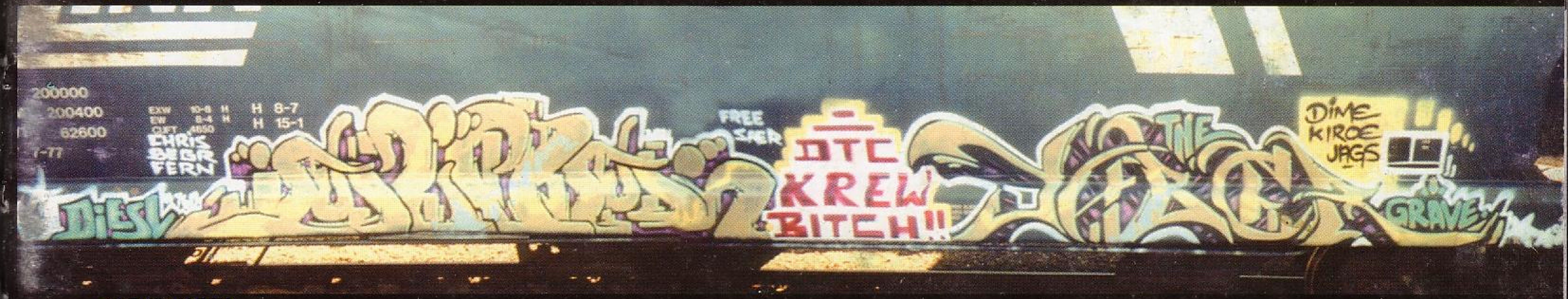
▼CHRIS | DIAR




WE ARE THE NEW
BROOKLYN TRAIN ARZ

▲DIAR | CHRIS


CHRIS
DEGR
FERN
DIESL
FREE SAER
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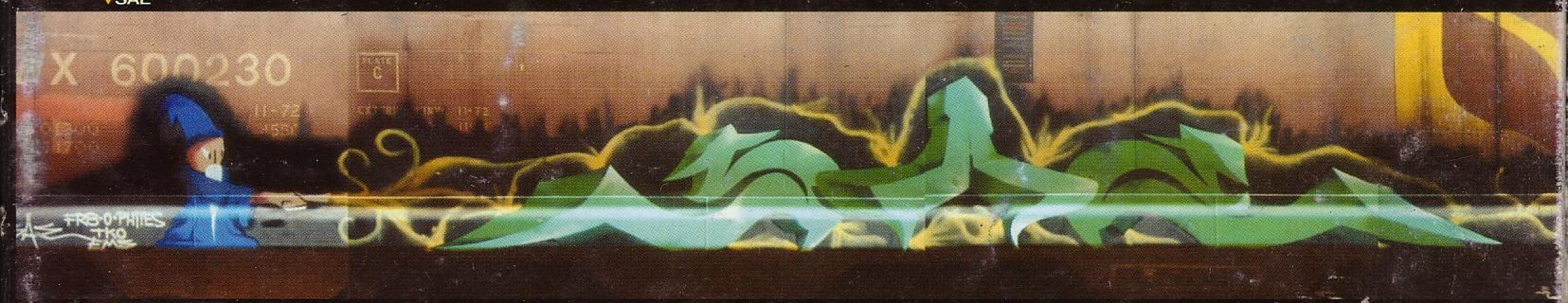
THE
DIME
KIROE
JAGS
GRAVE

▲ARYS | JABER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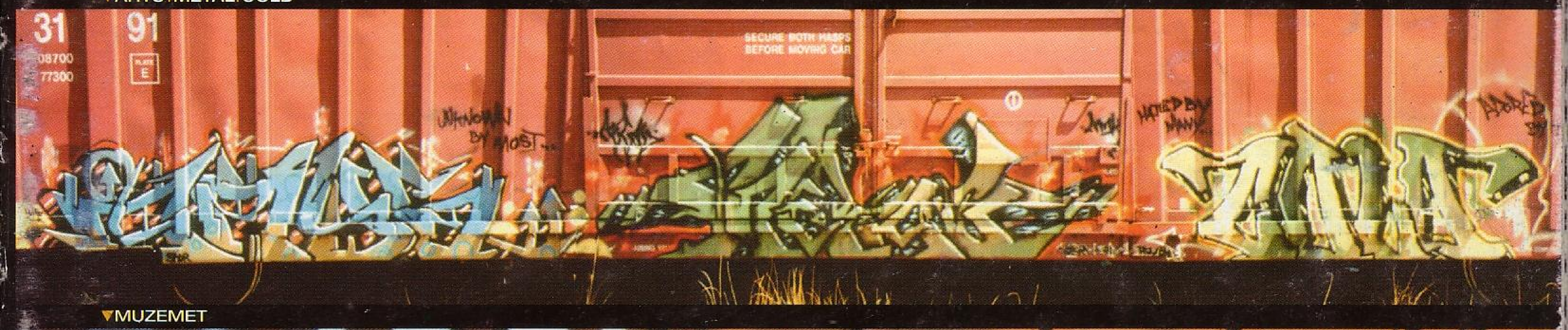
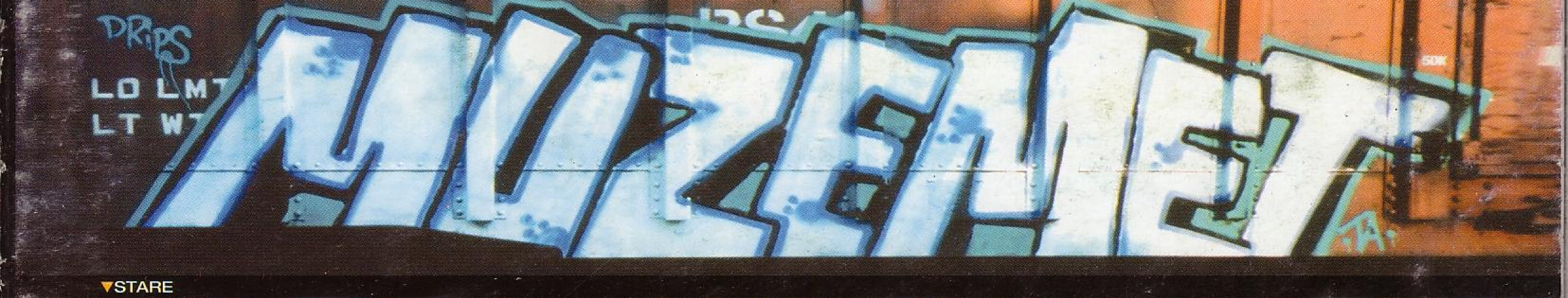
▼SAE


31 91
SECURE BOTH HASPS BEFORE MOVING CAR
UNKNOWN BY MOST...
HATED BY MANY

▼ARYS | METAL | COLD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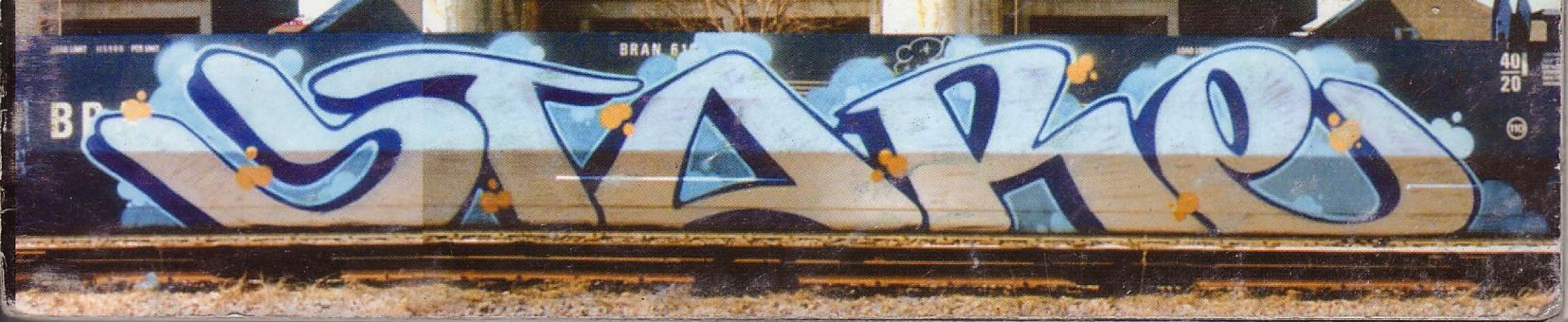
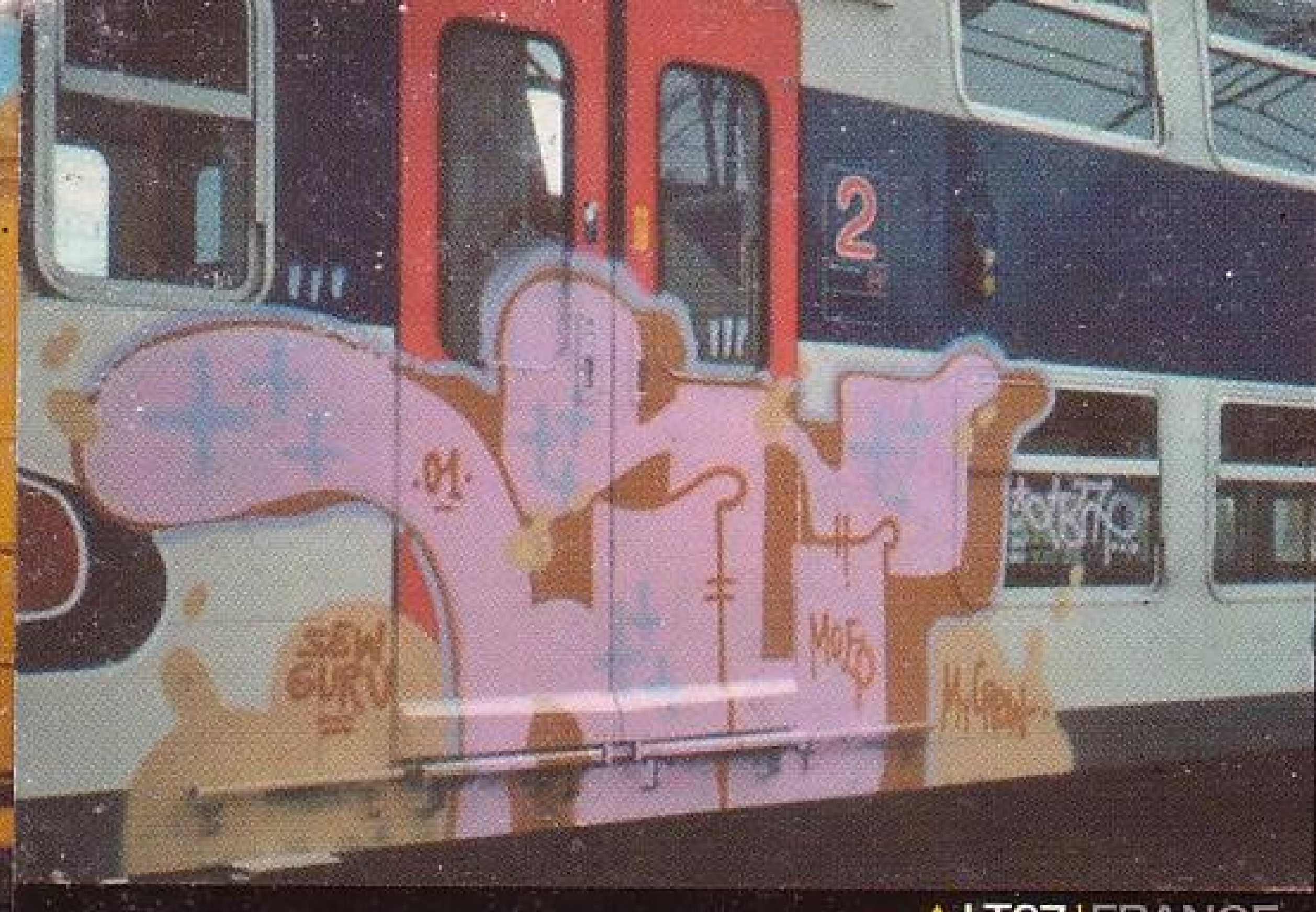
LO LMT
LT WT
MUZEMET

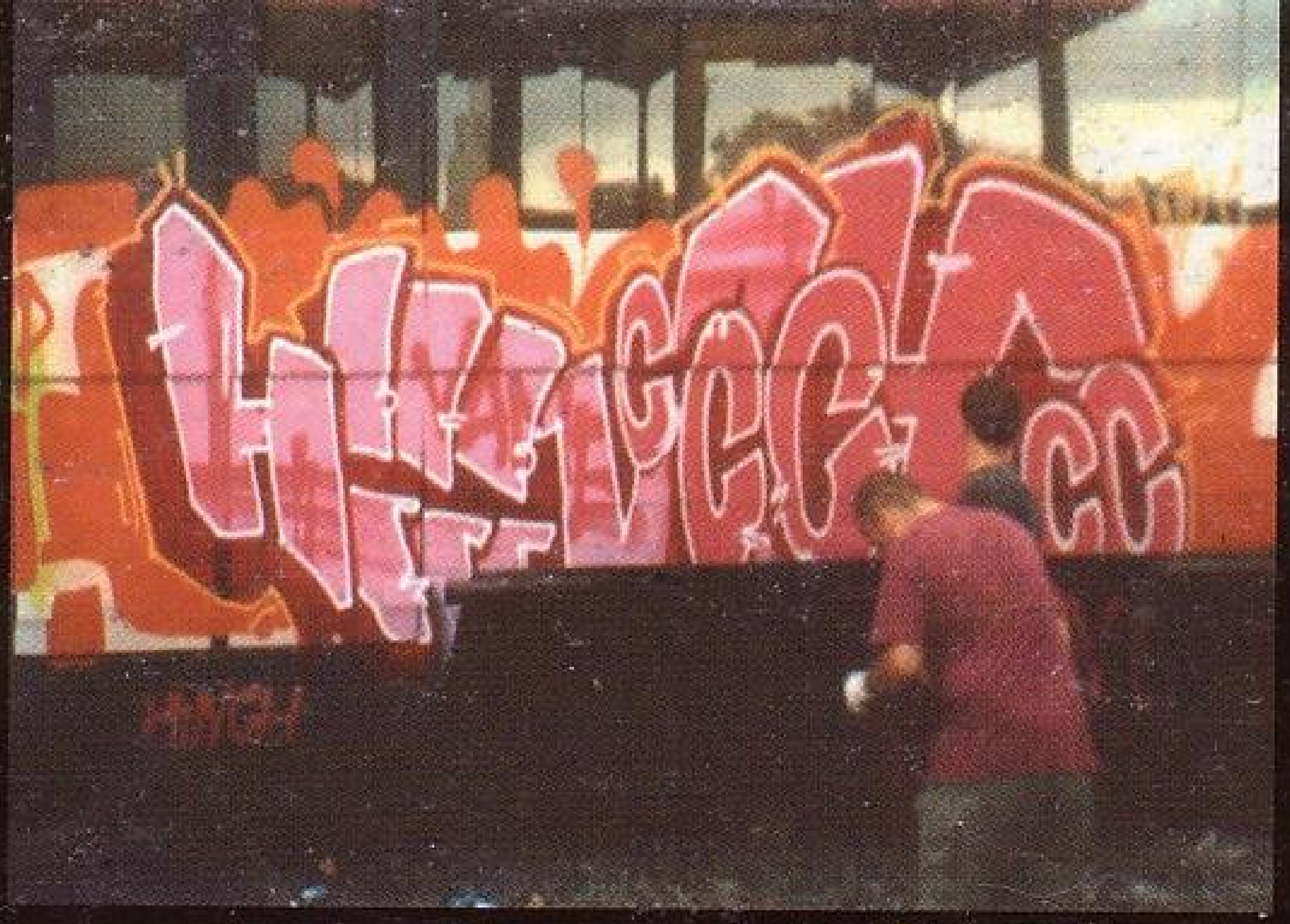
▼MUZEMET


BRAN
BR
STARE

▼STARE



▲LT27 | FRANCE



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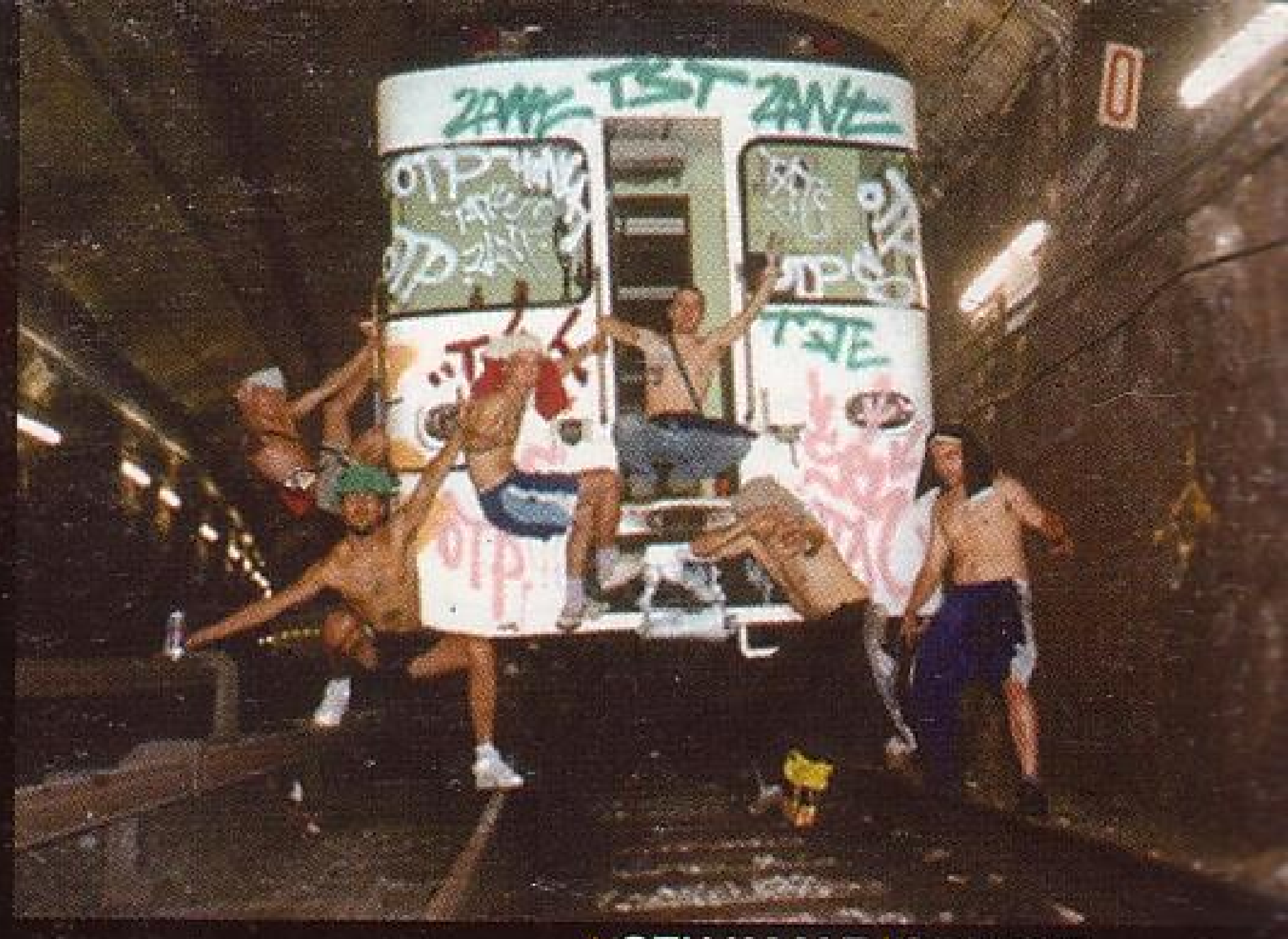
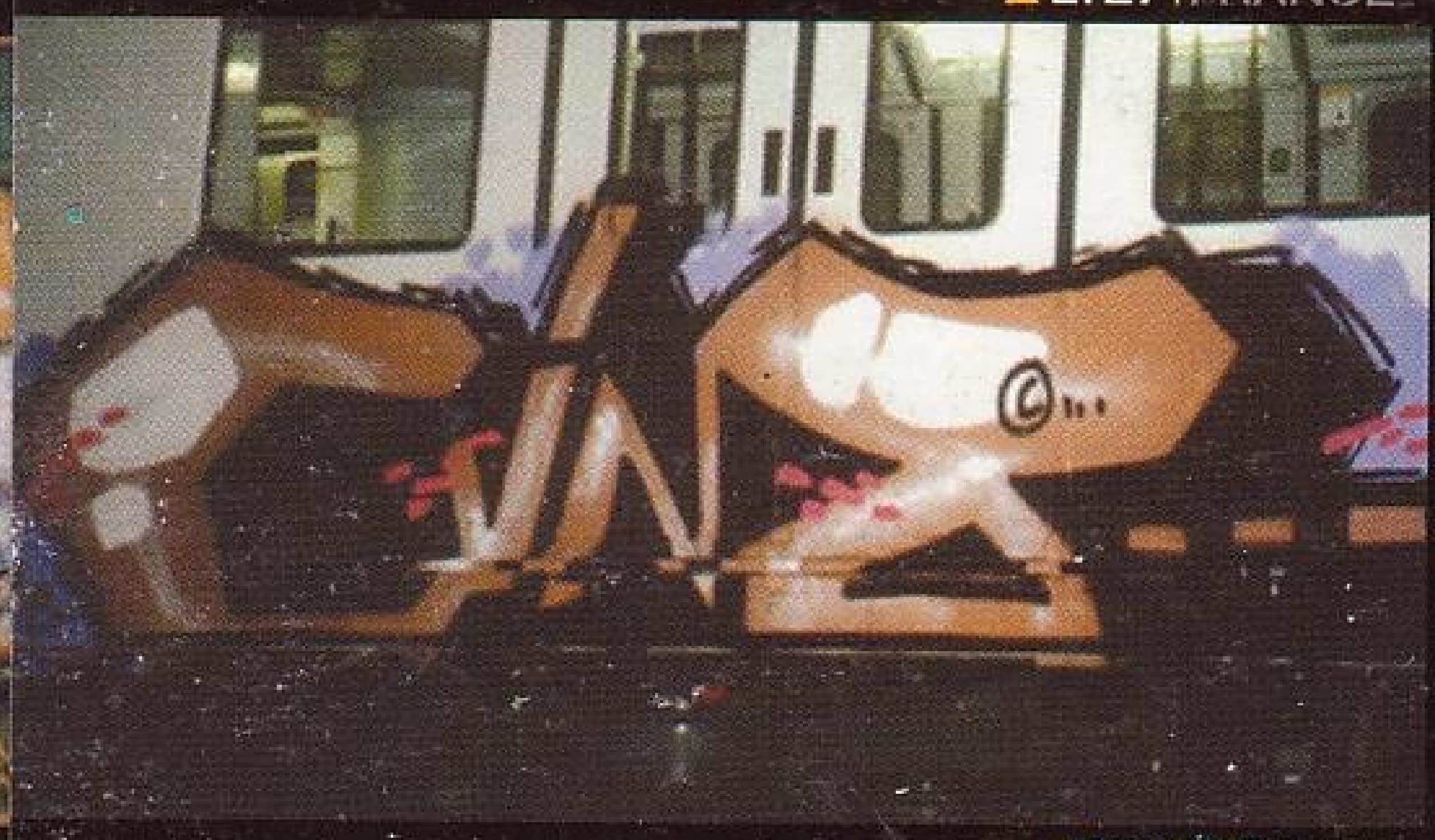


▲SELVAMAR | GREECE



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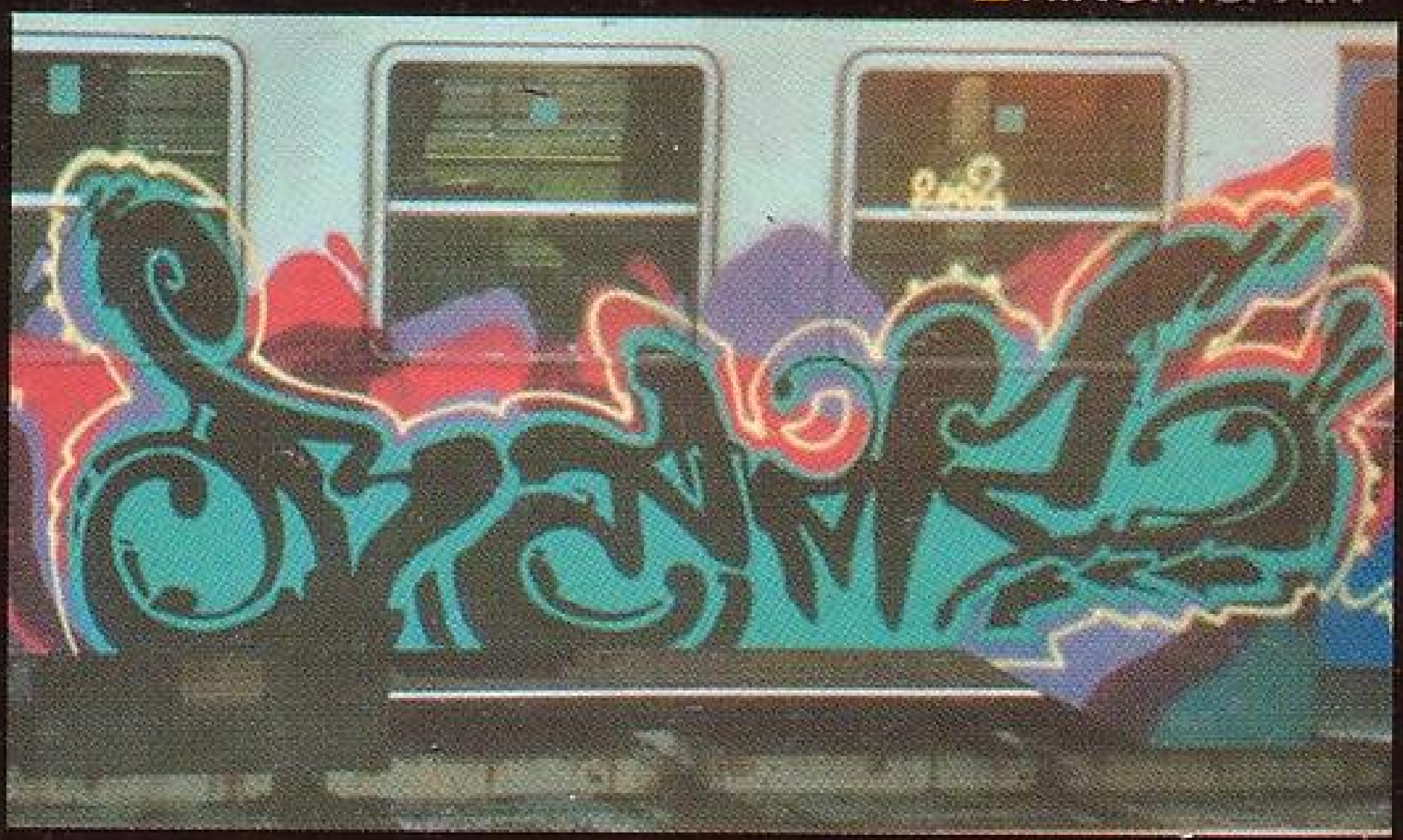
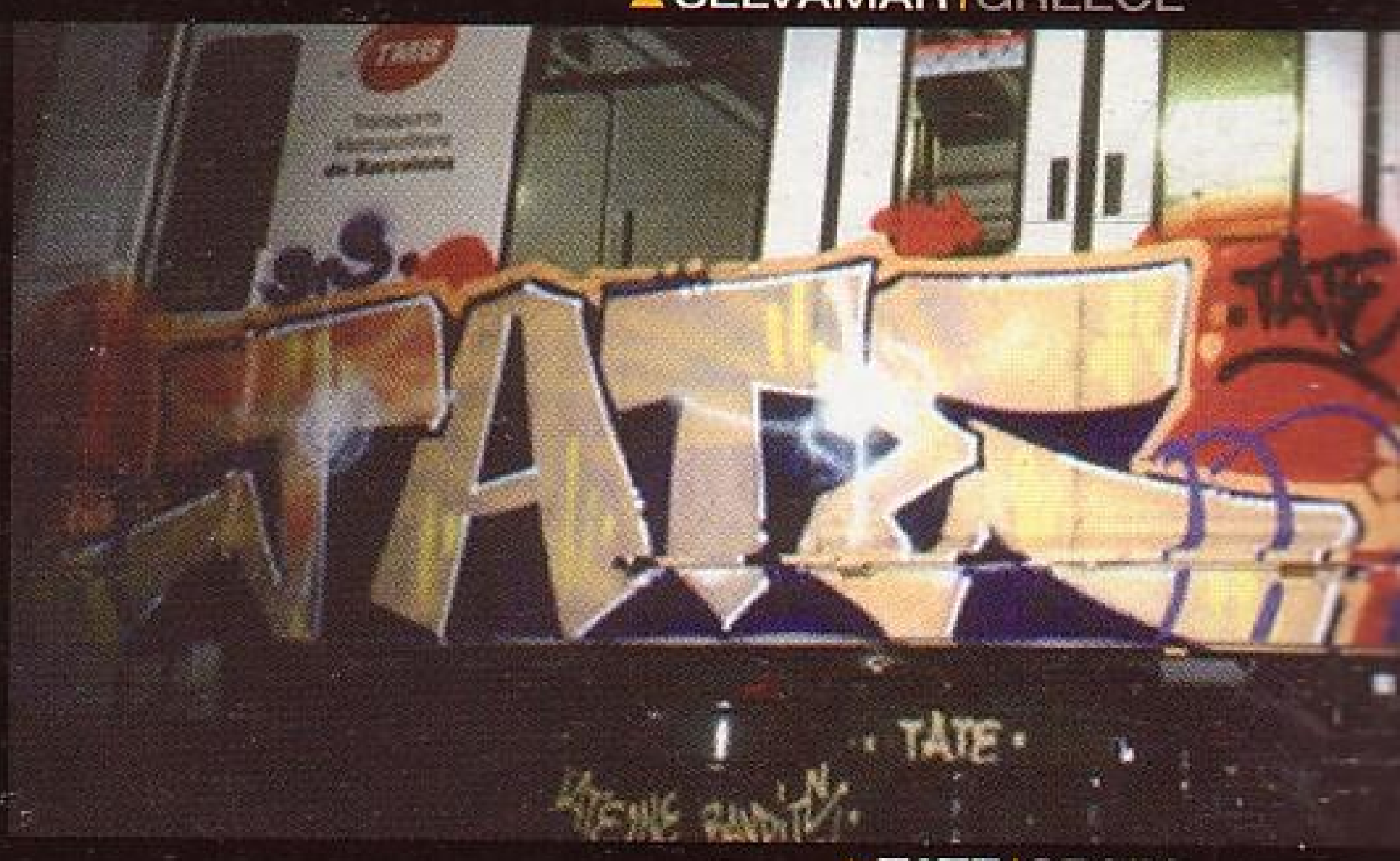


▲BEMZ | ITALY



▲TATE | SPAIN

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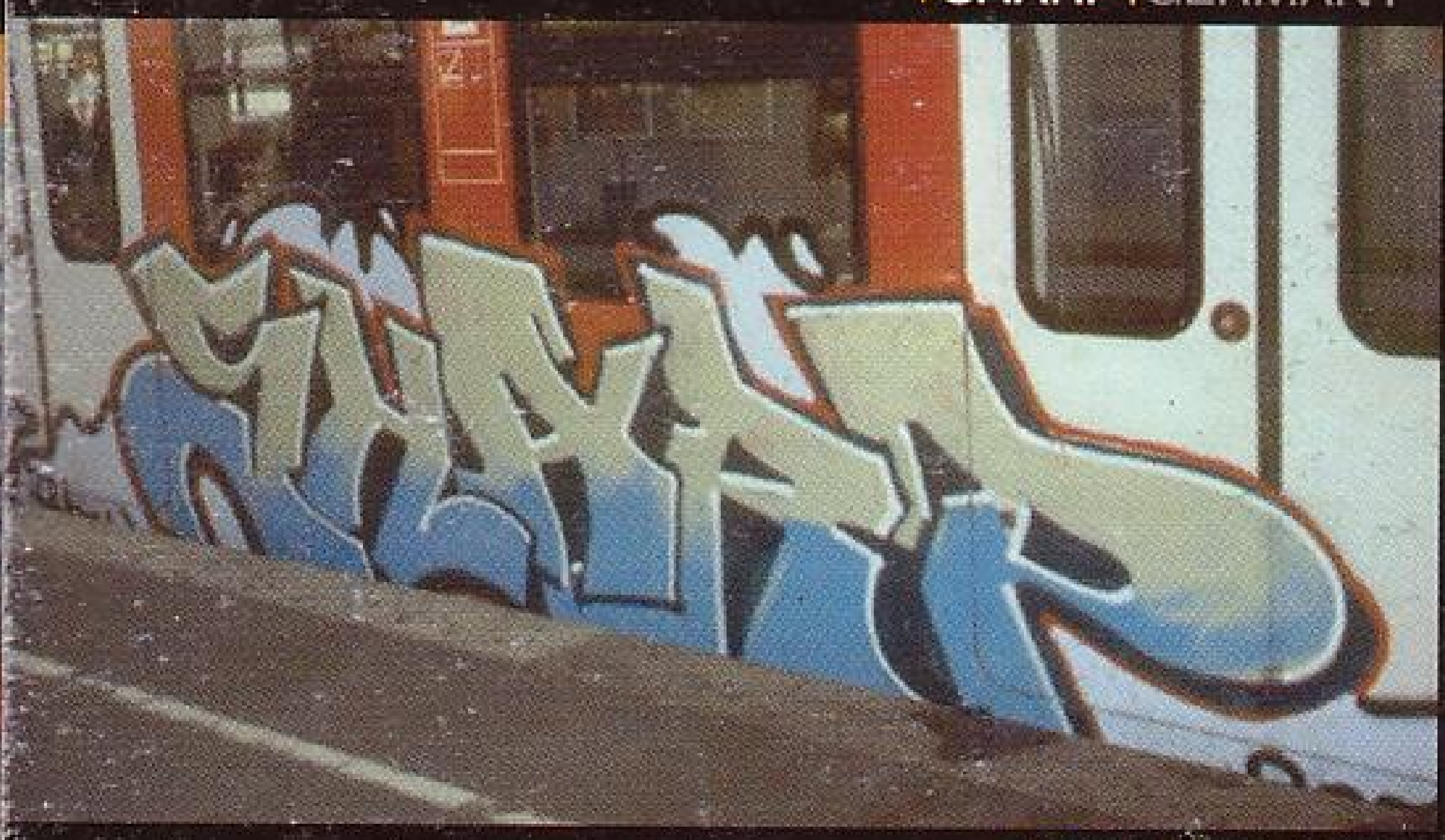
▼SHARP | GERMANY



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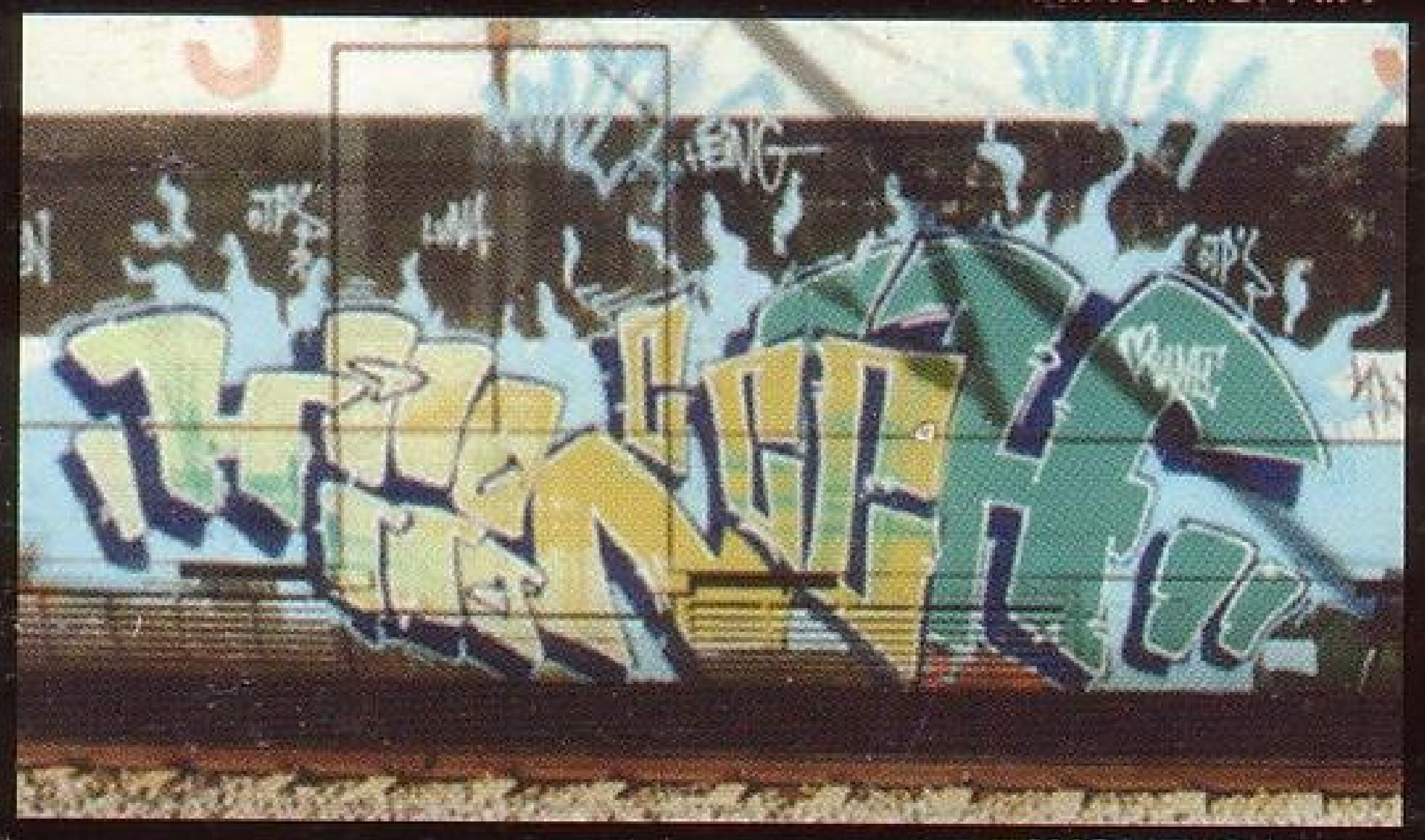

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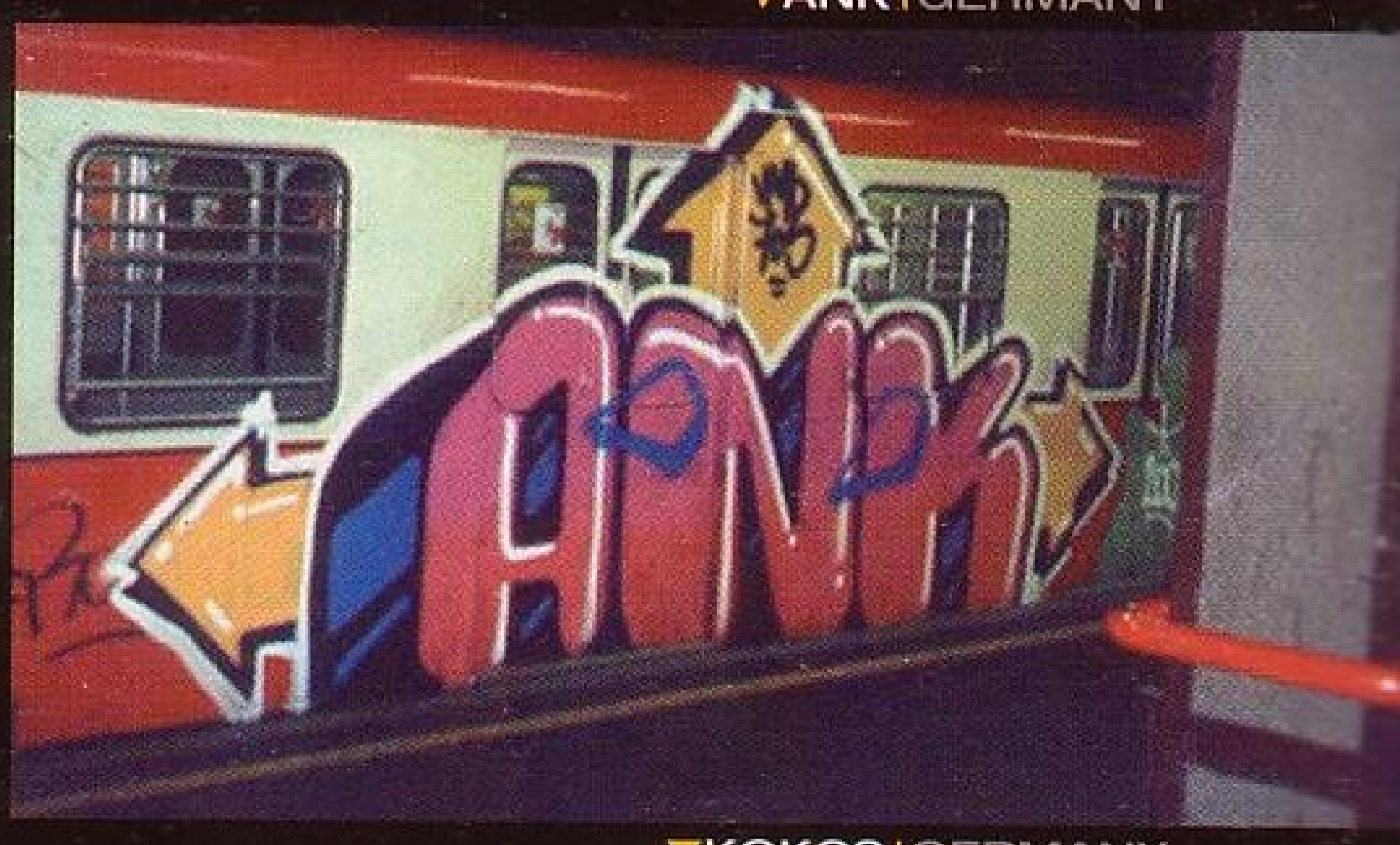

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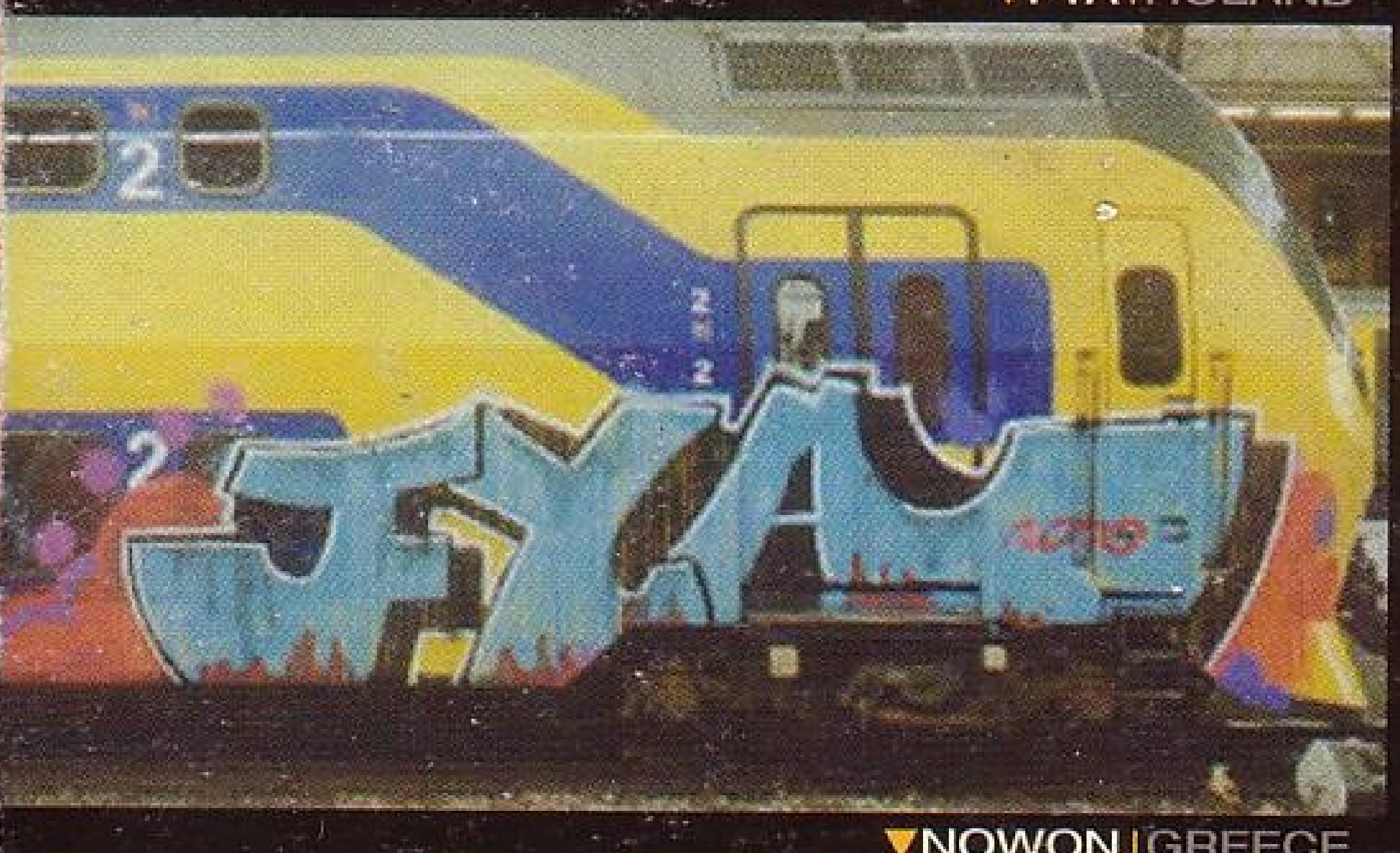

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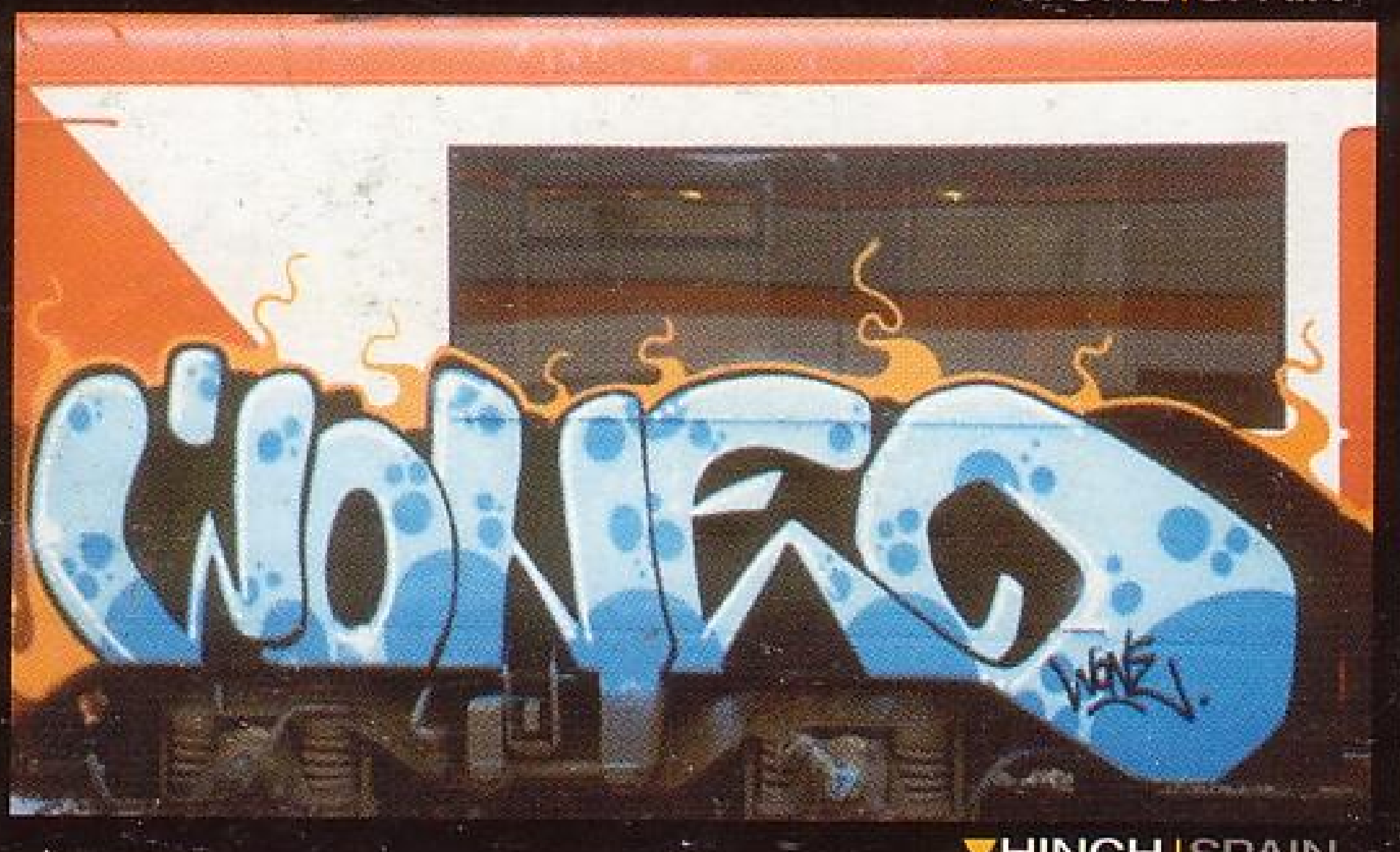
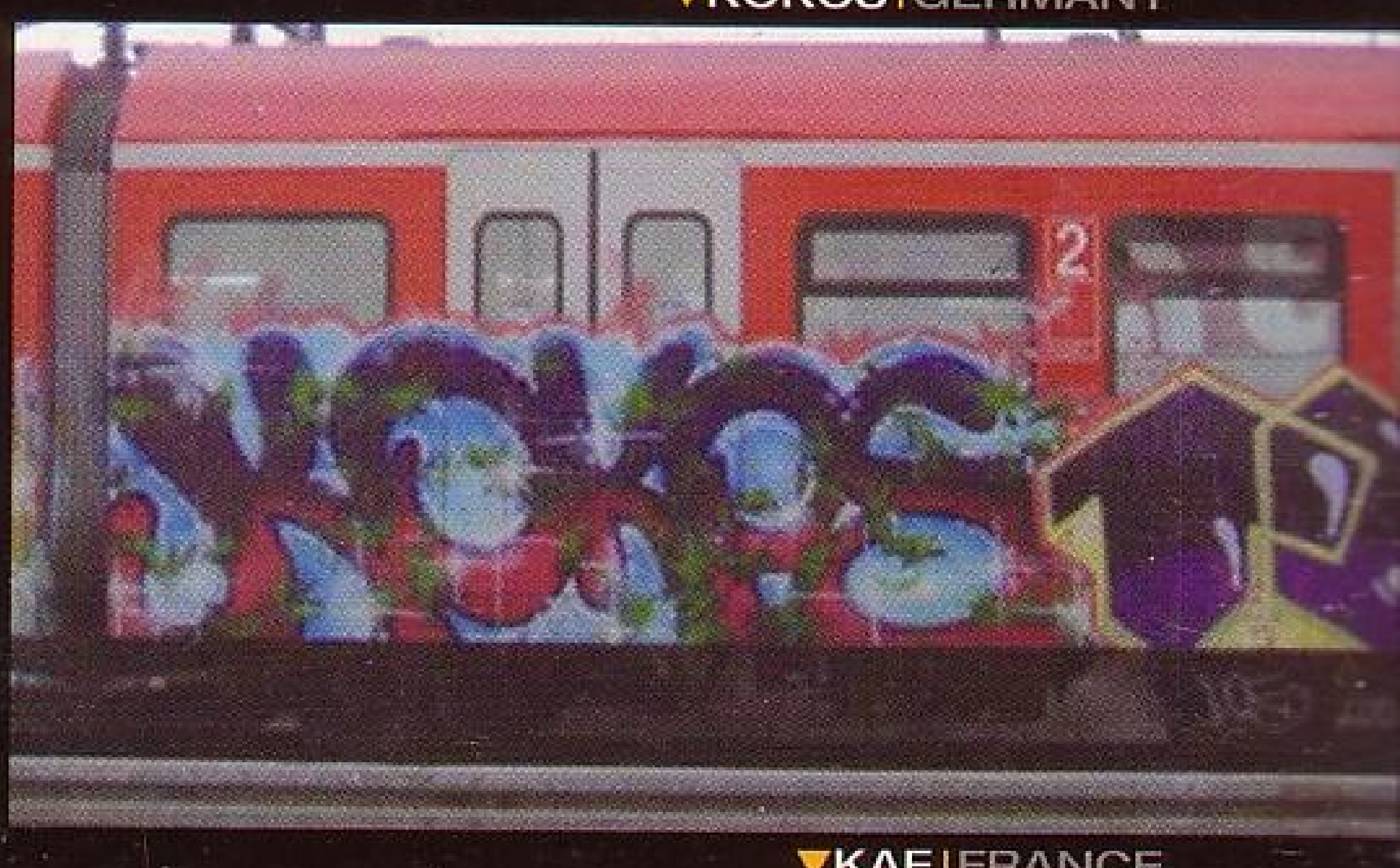
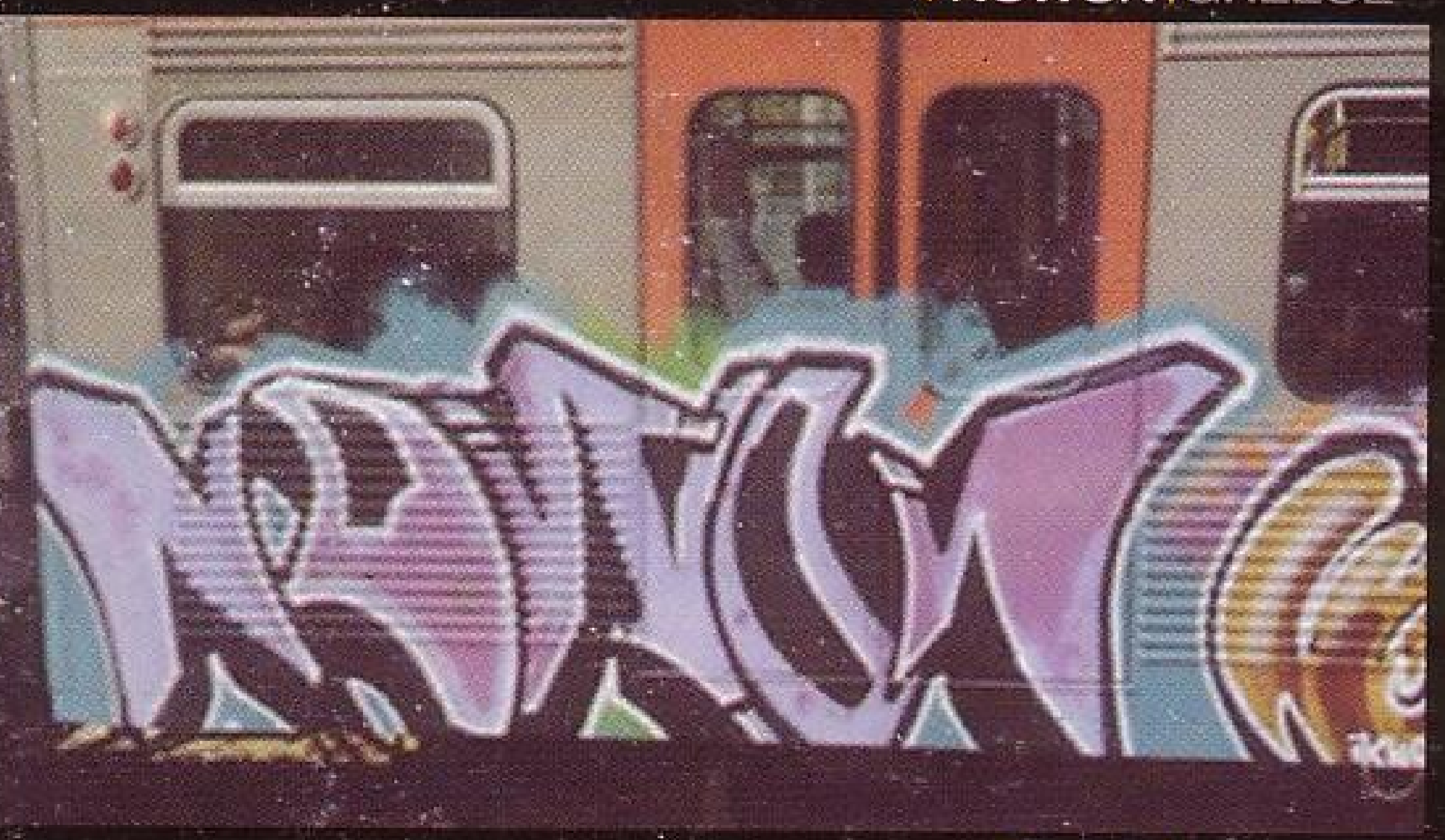


▼KOKOS | GERMANY



▼NOWON | GREECE



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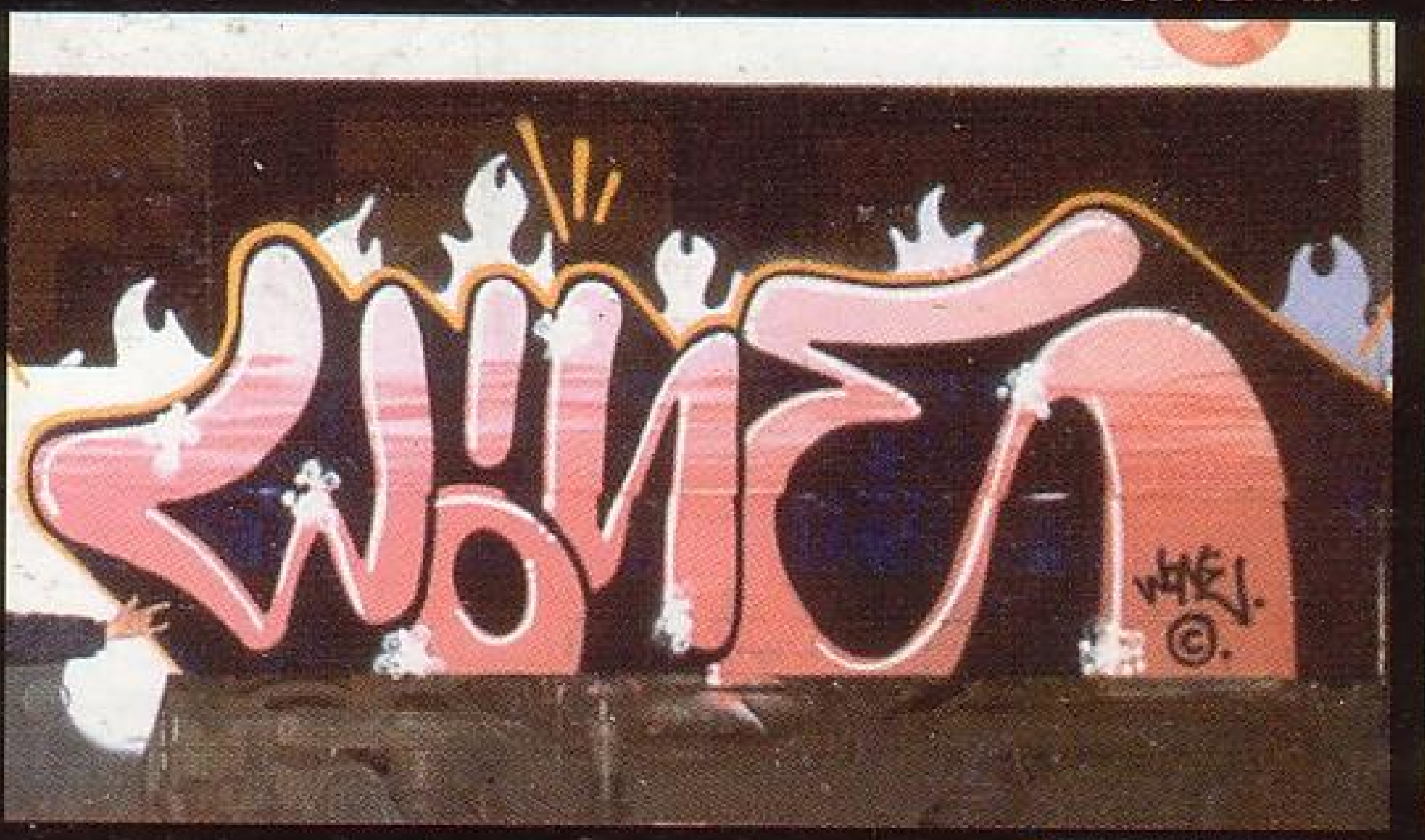
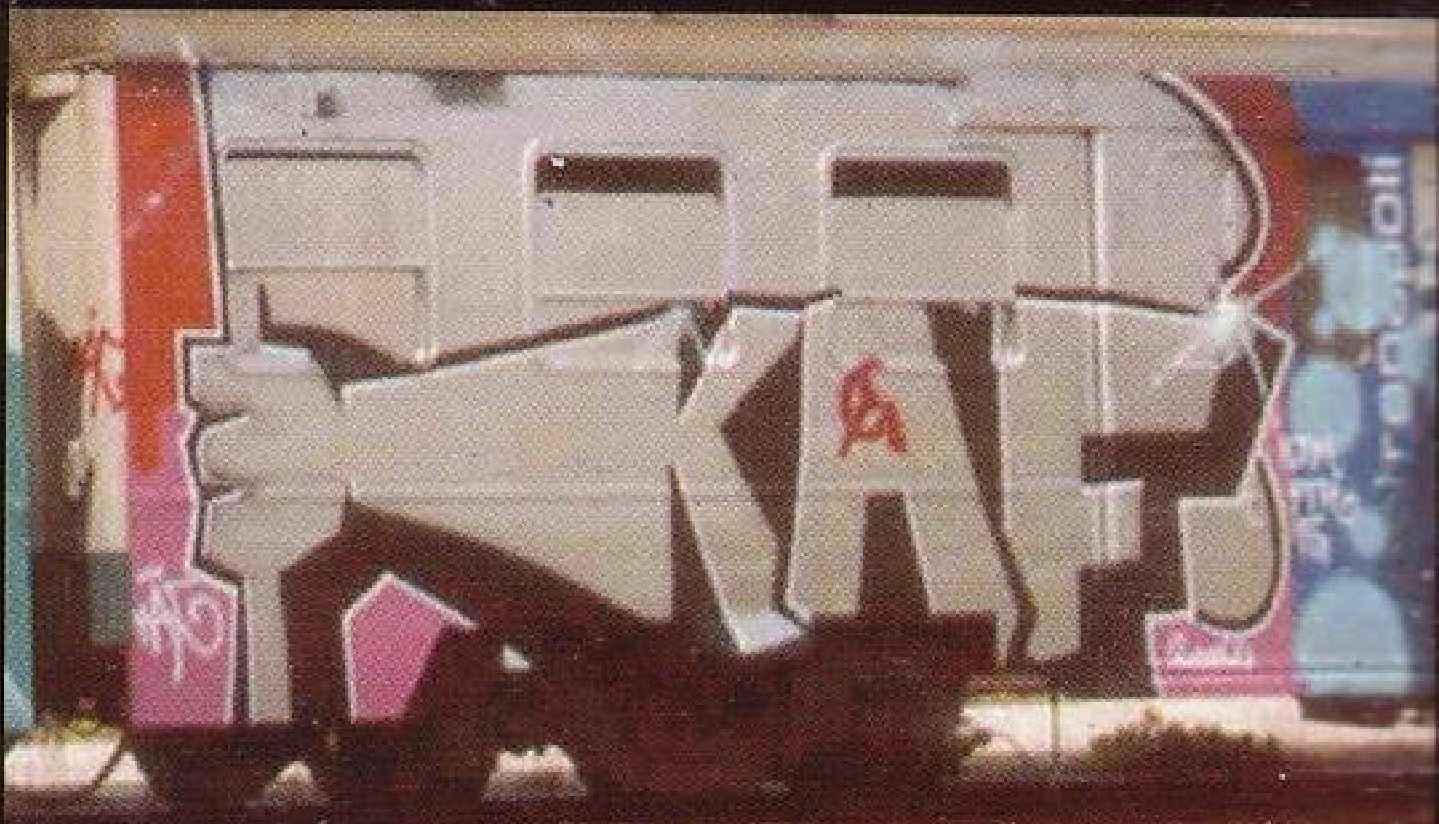
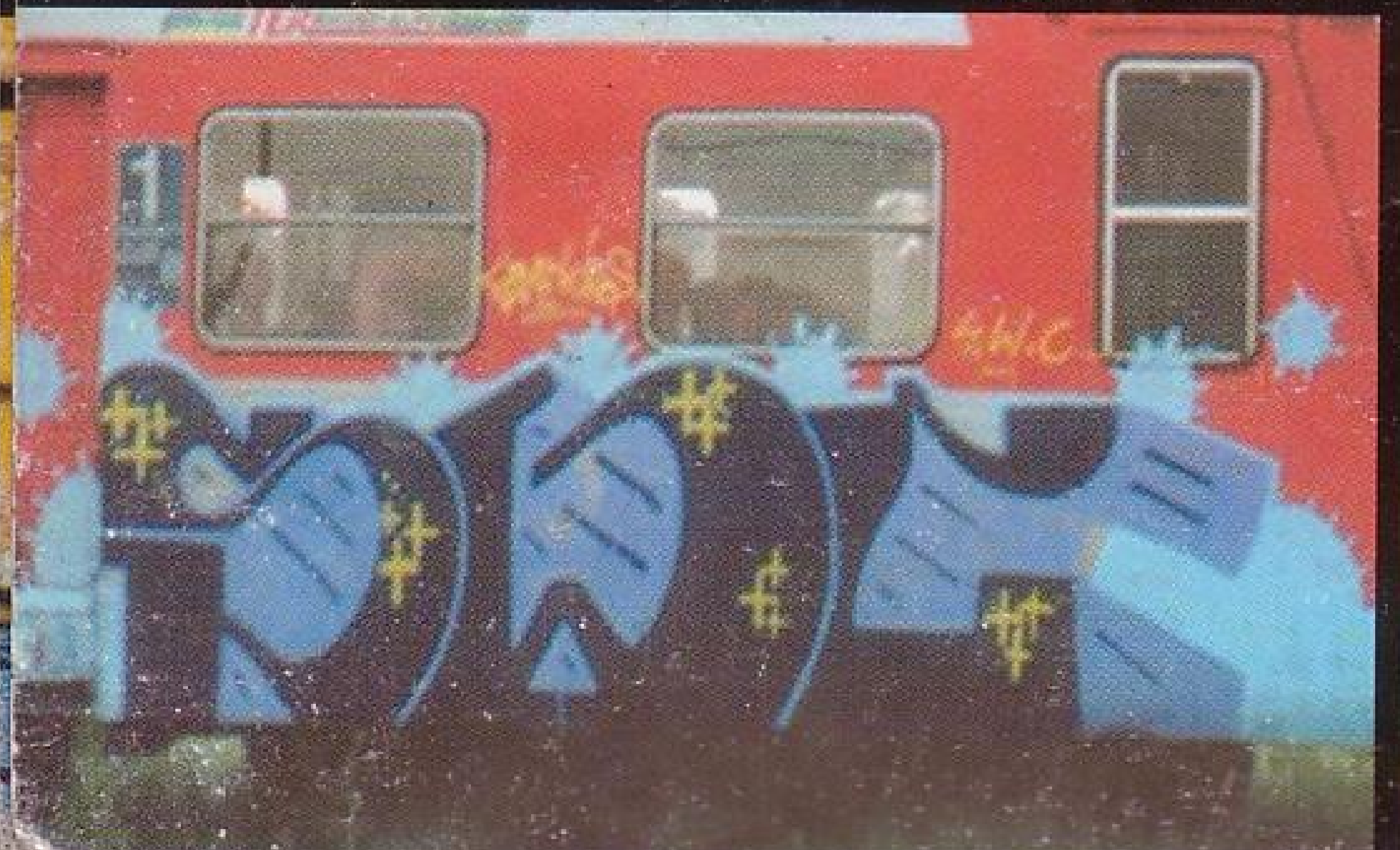


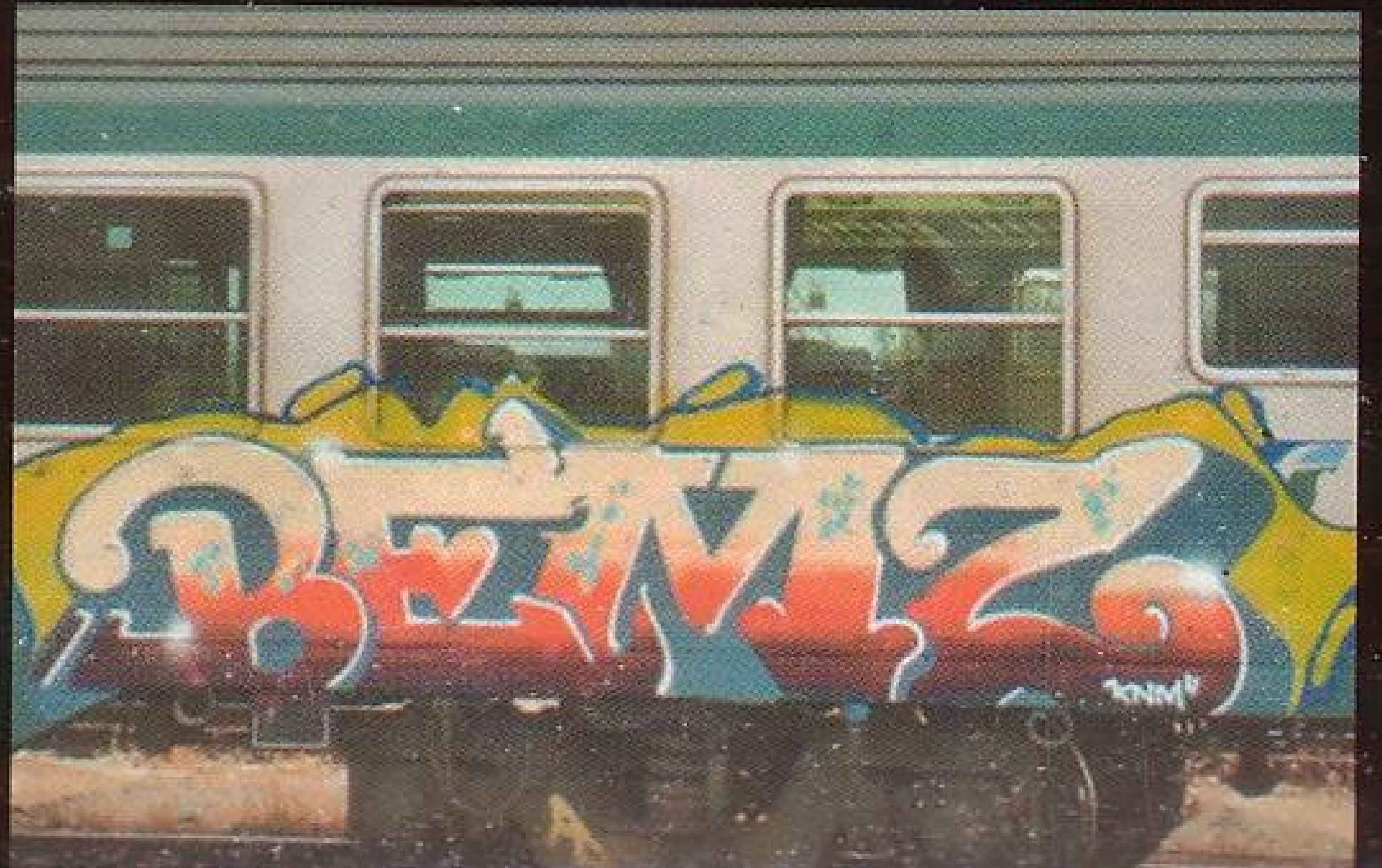
▼KAF | FRANCE



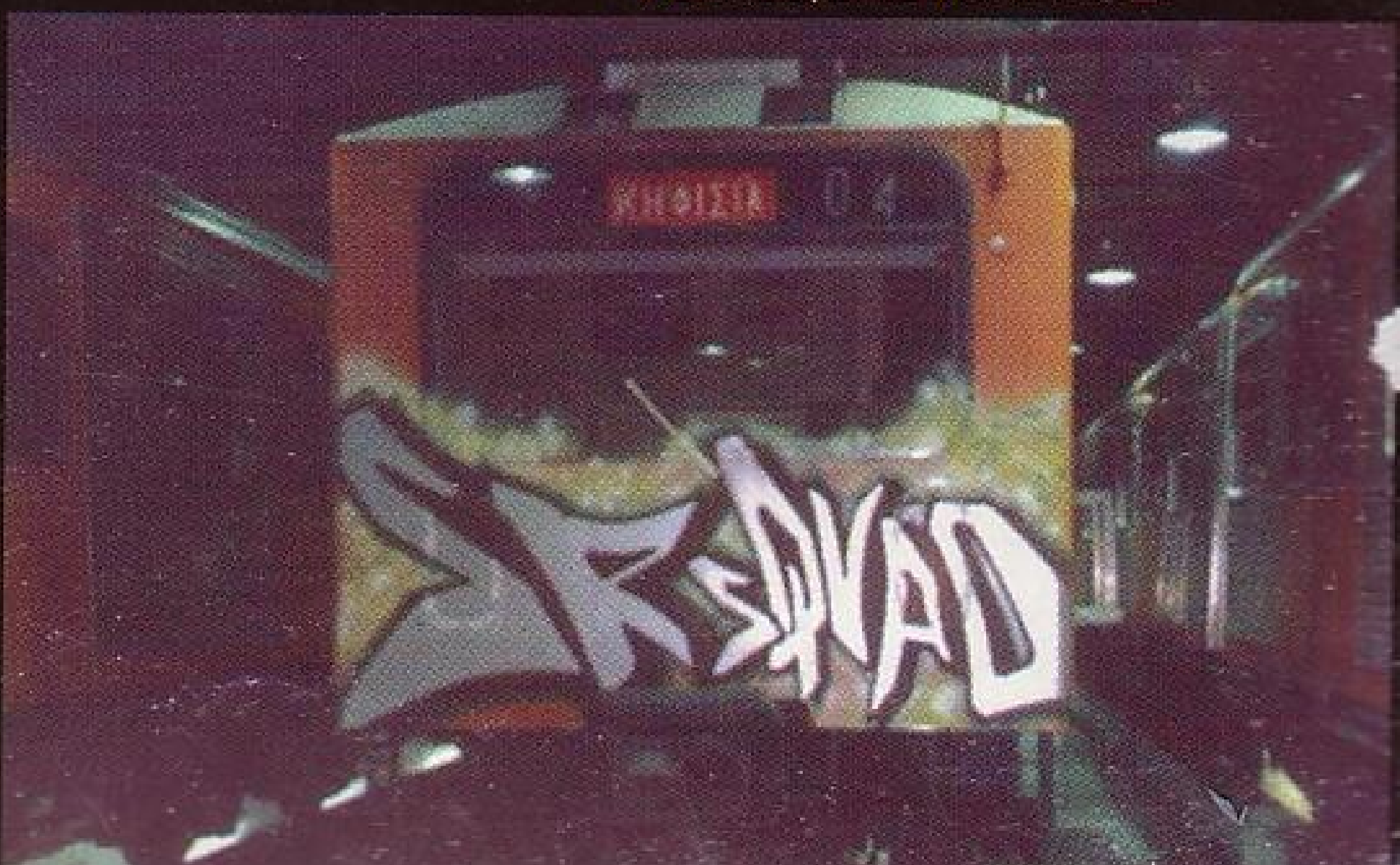
▼SWC | FRANCE

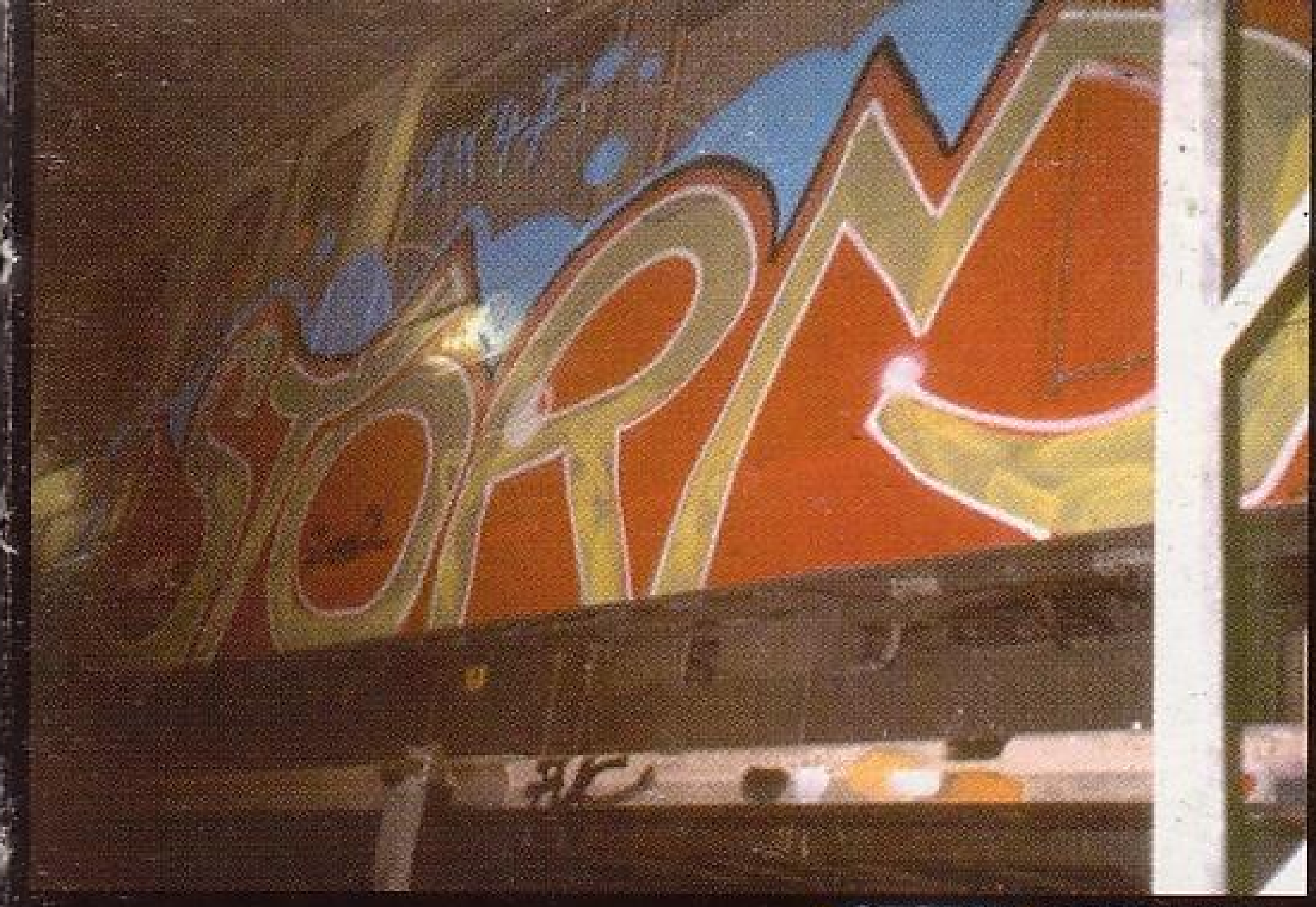


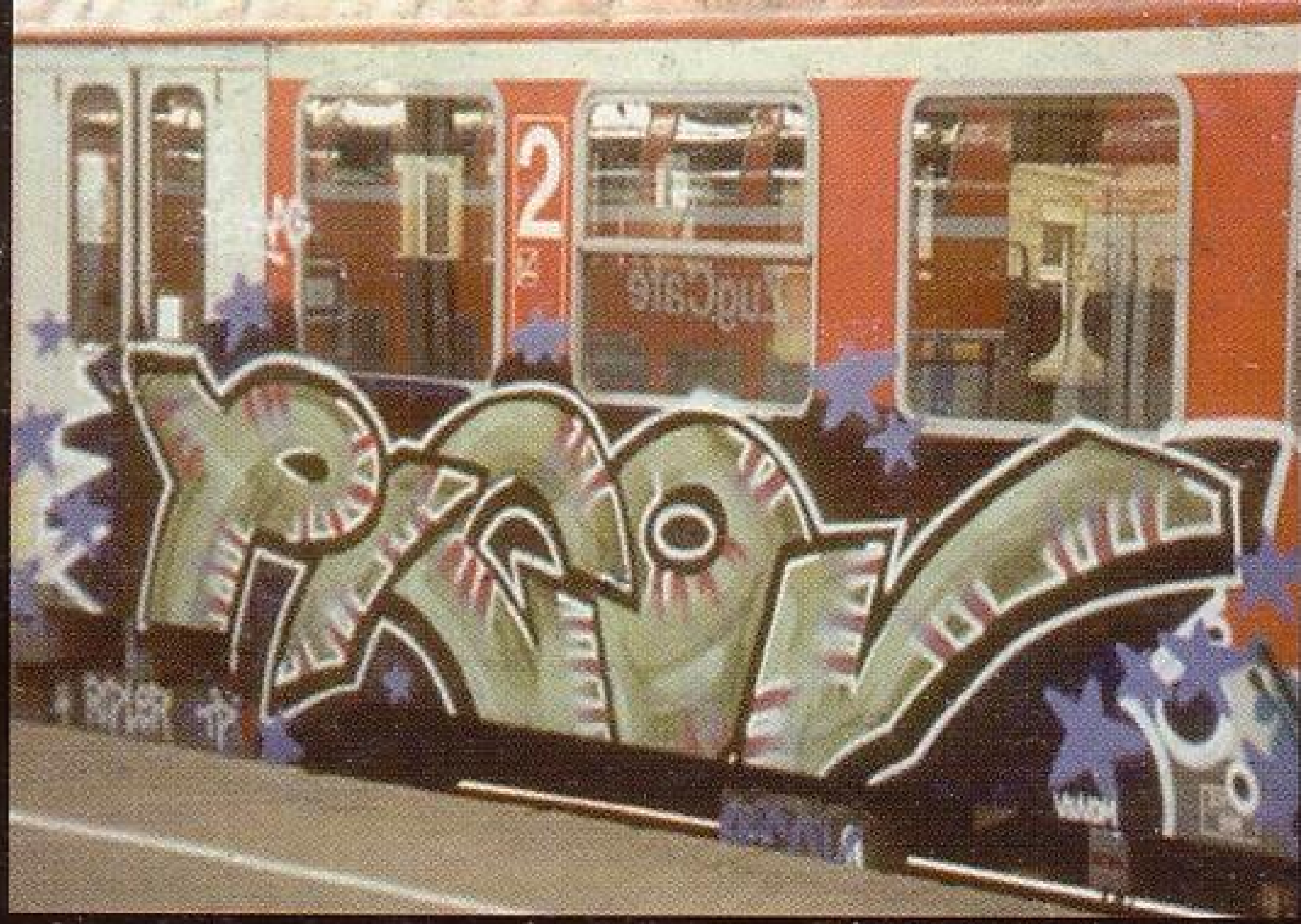
▼BEMZ | ITALY



▼SR SQUAD | GREECE




▲STORM | GERMANY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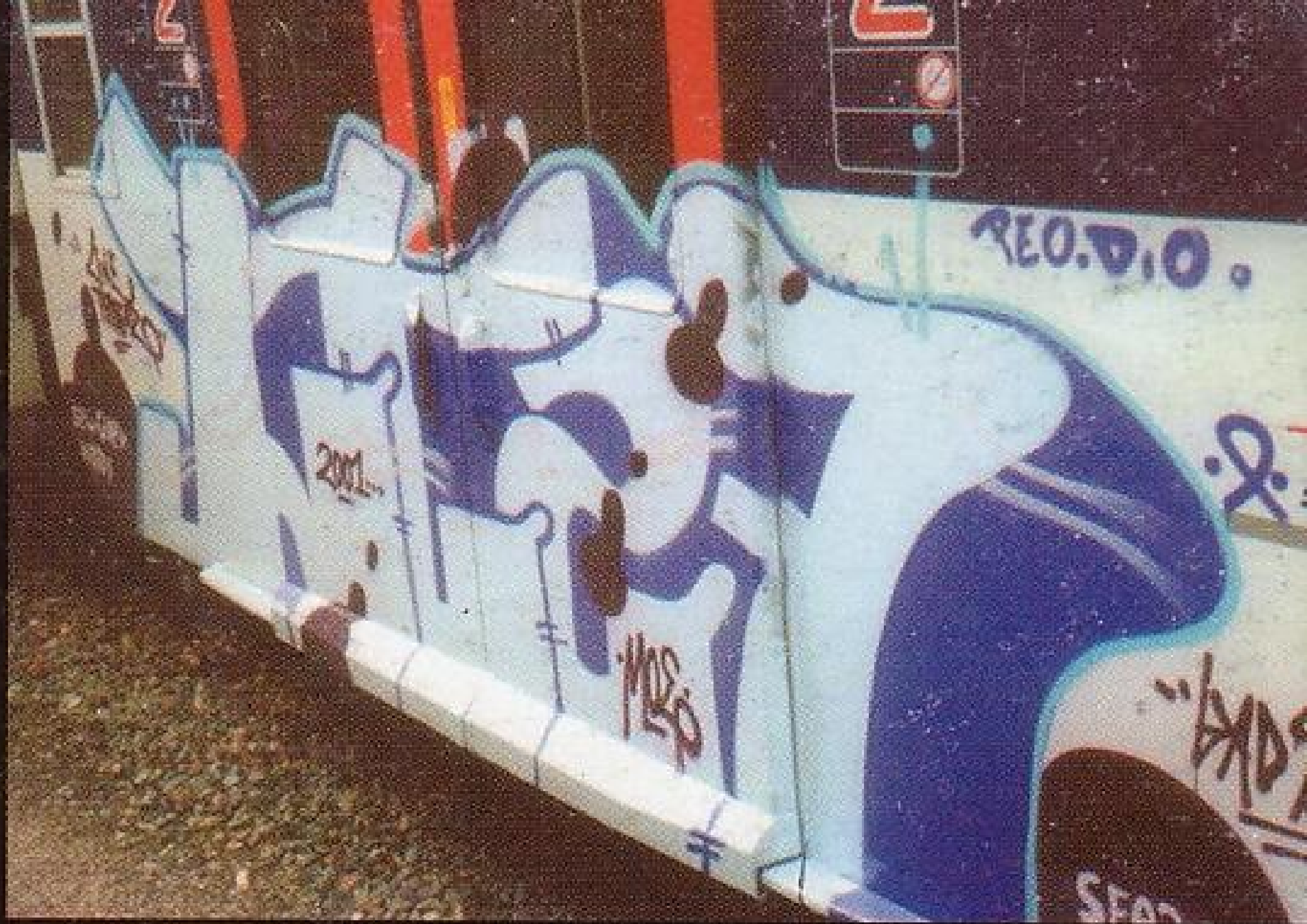
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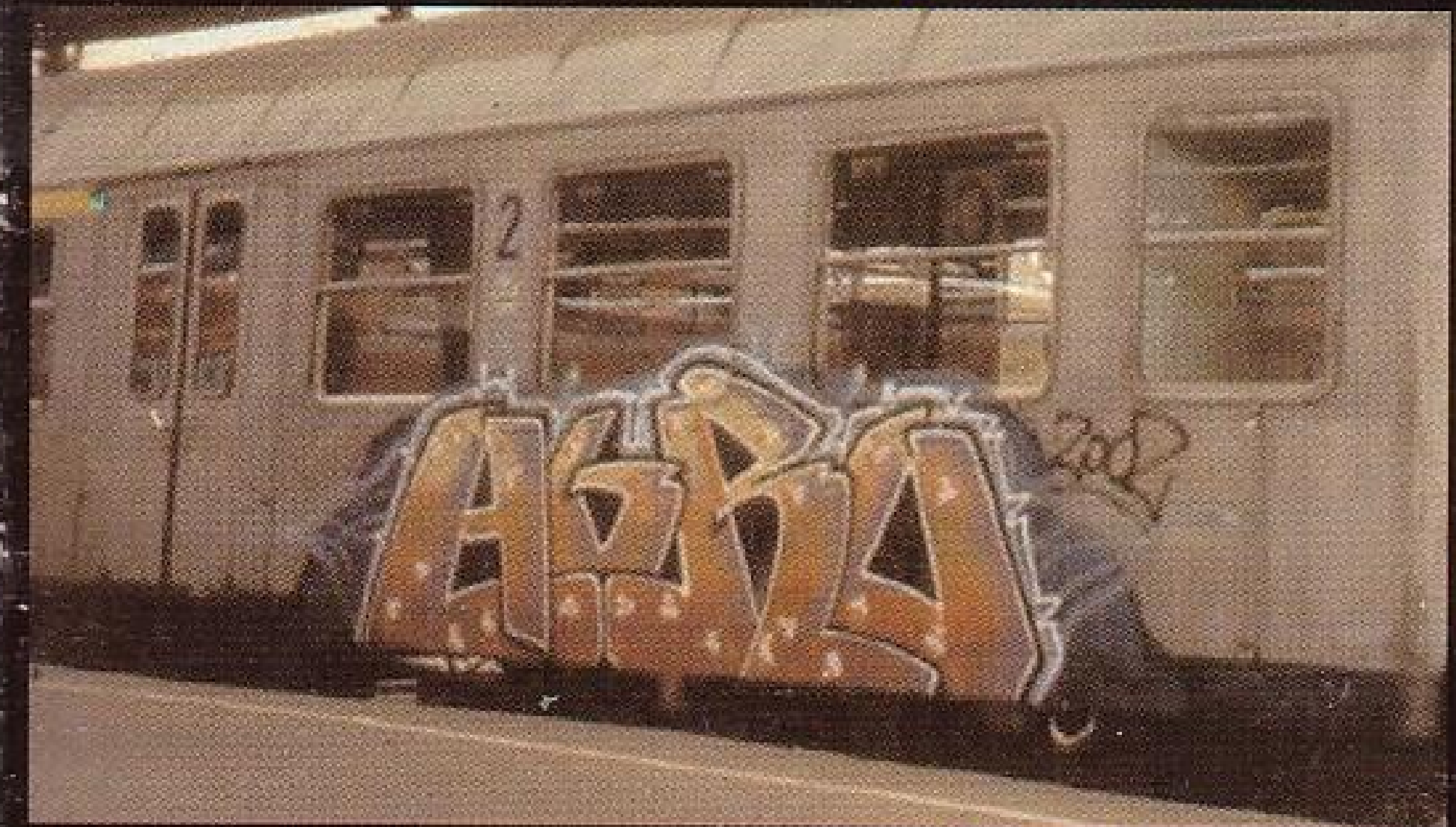
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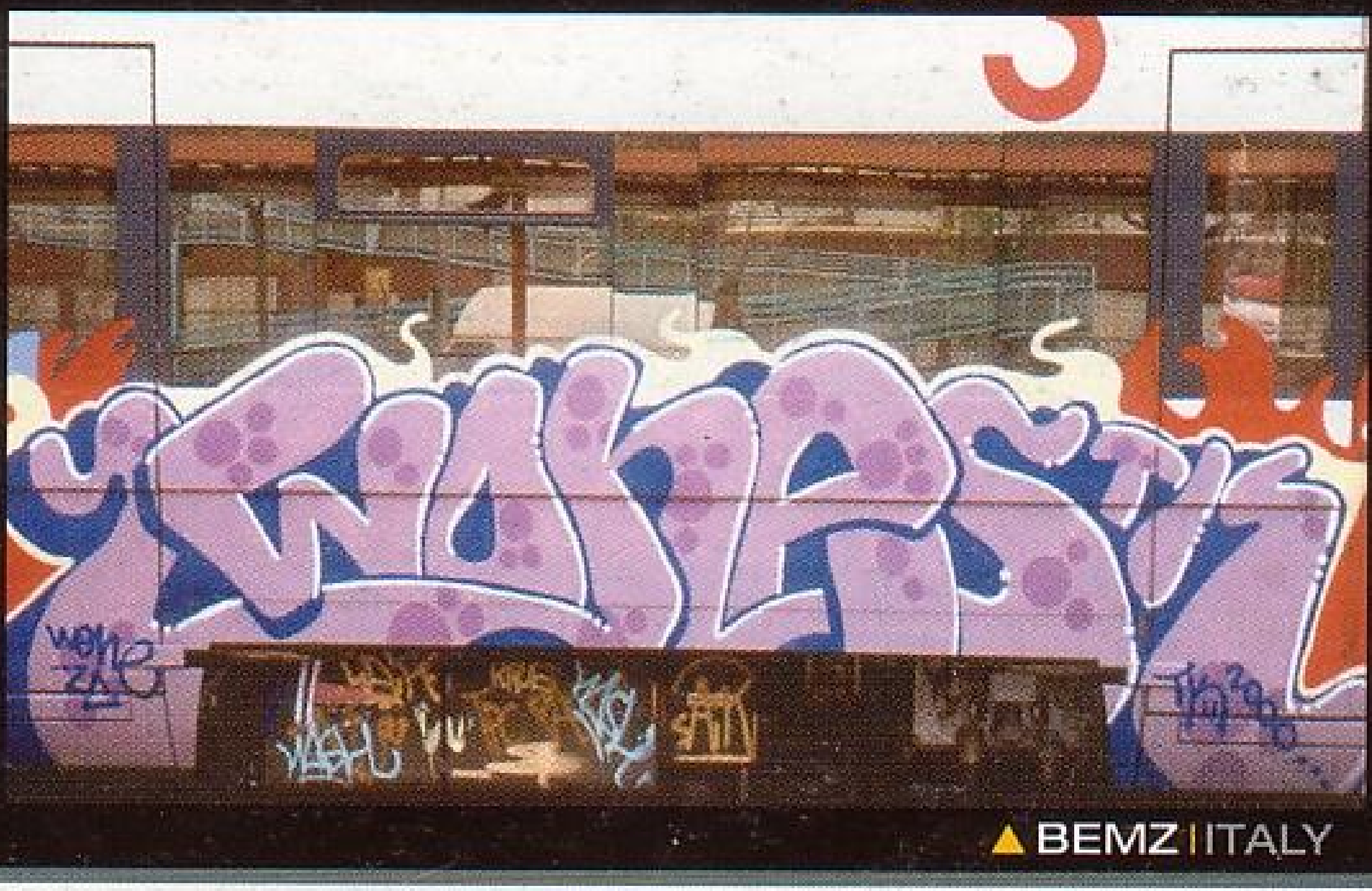
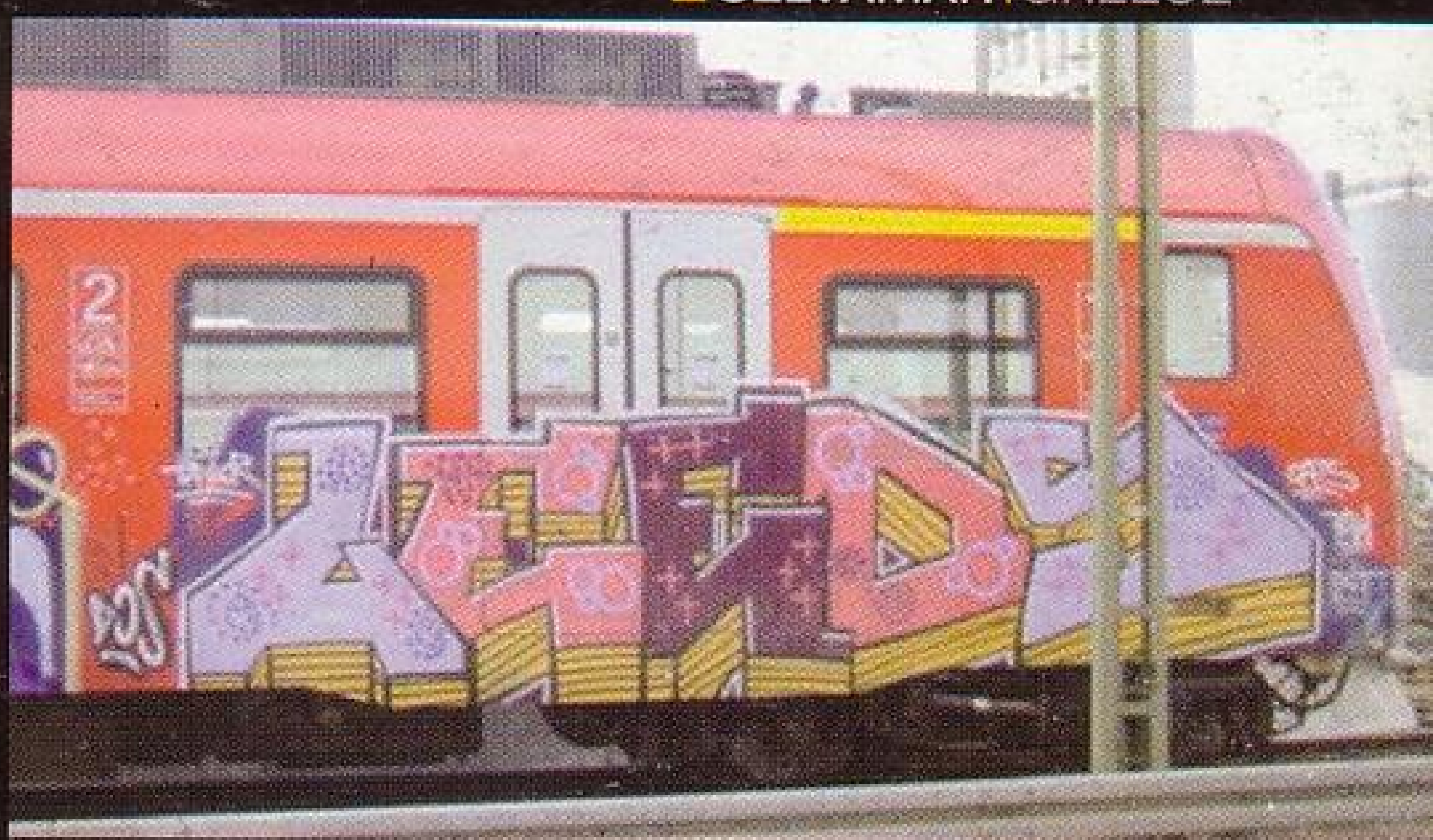
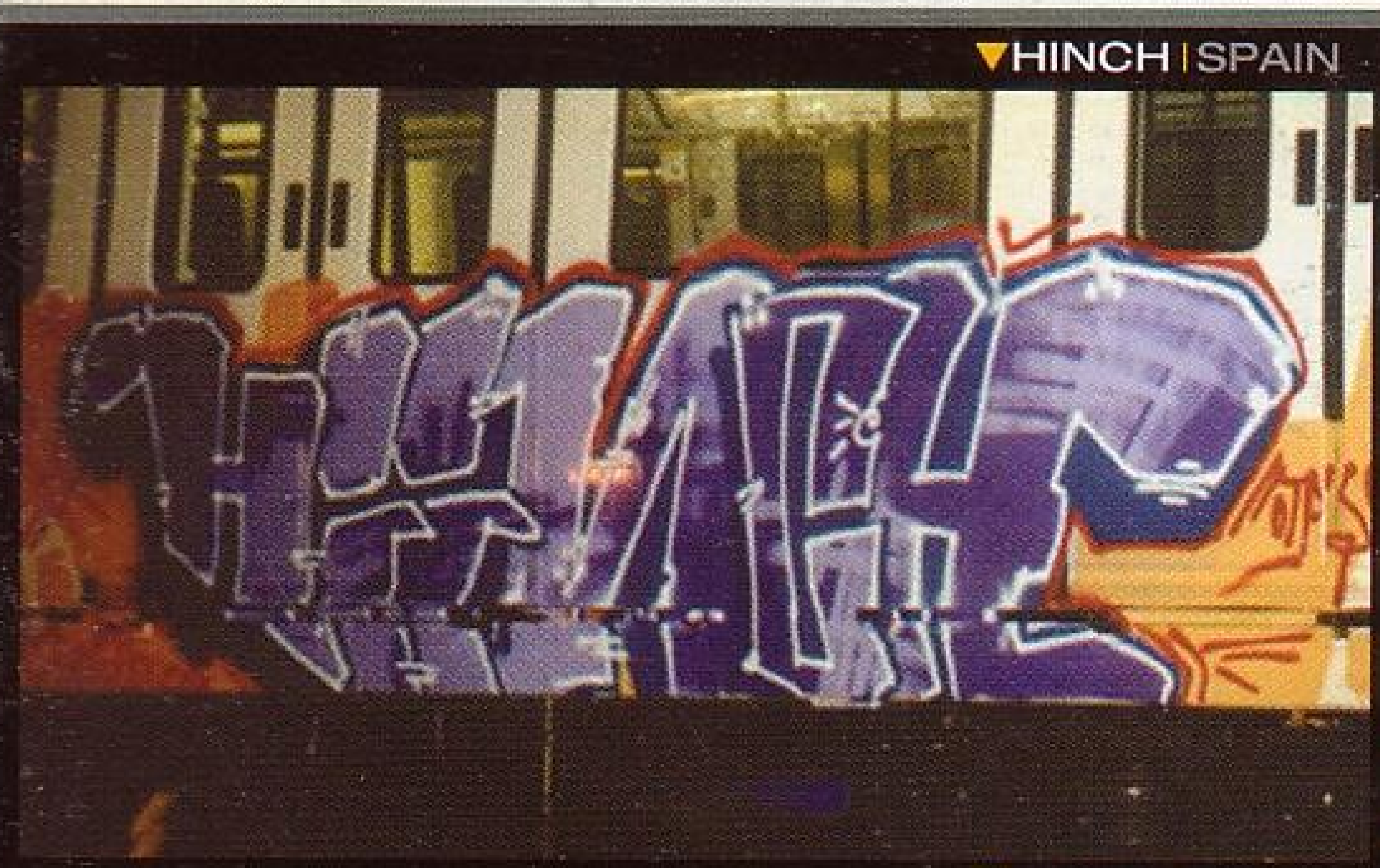

▲BEMZ | ITALY


▲LEEDS | GERMANY

▼HINCH | SPAIN



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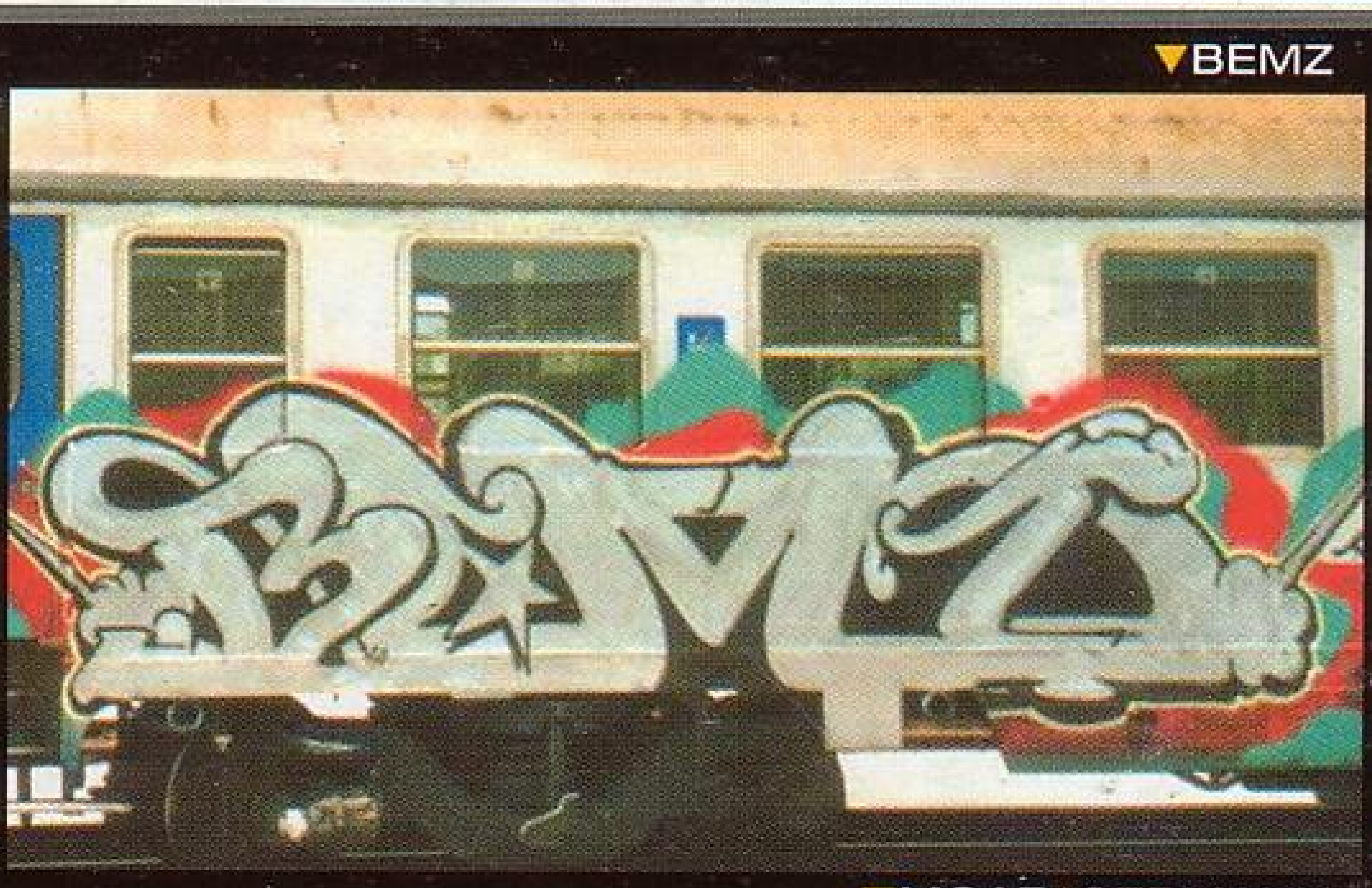

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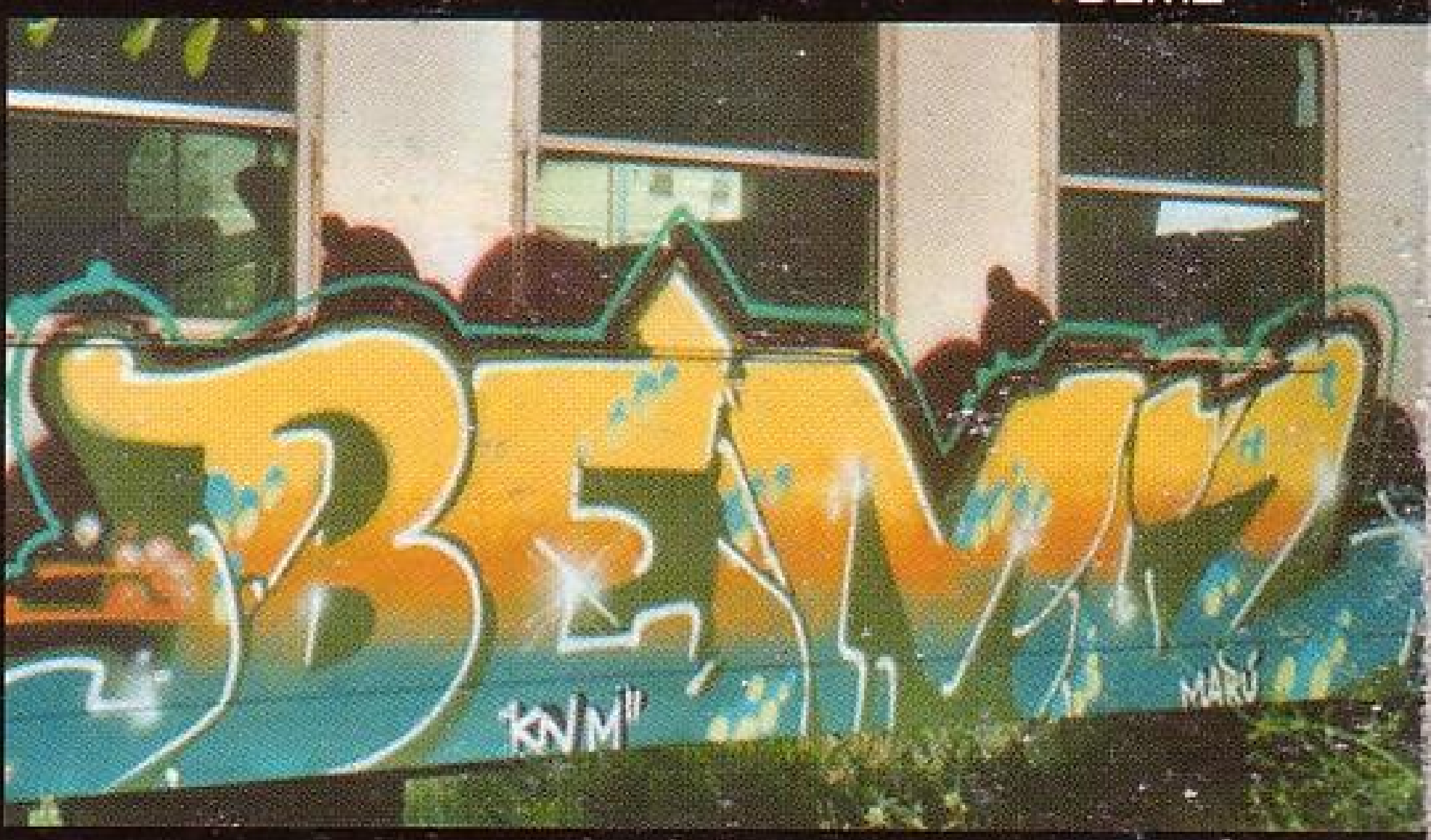
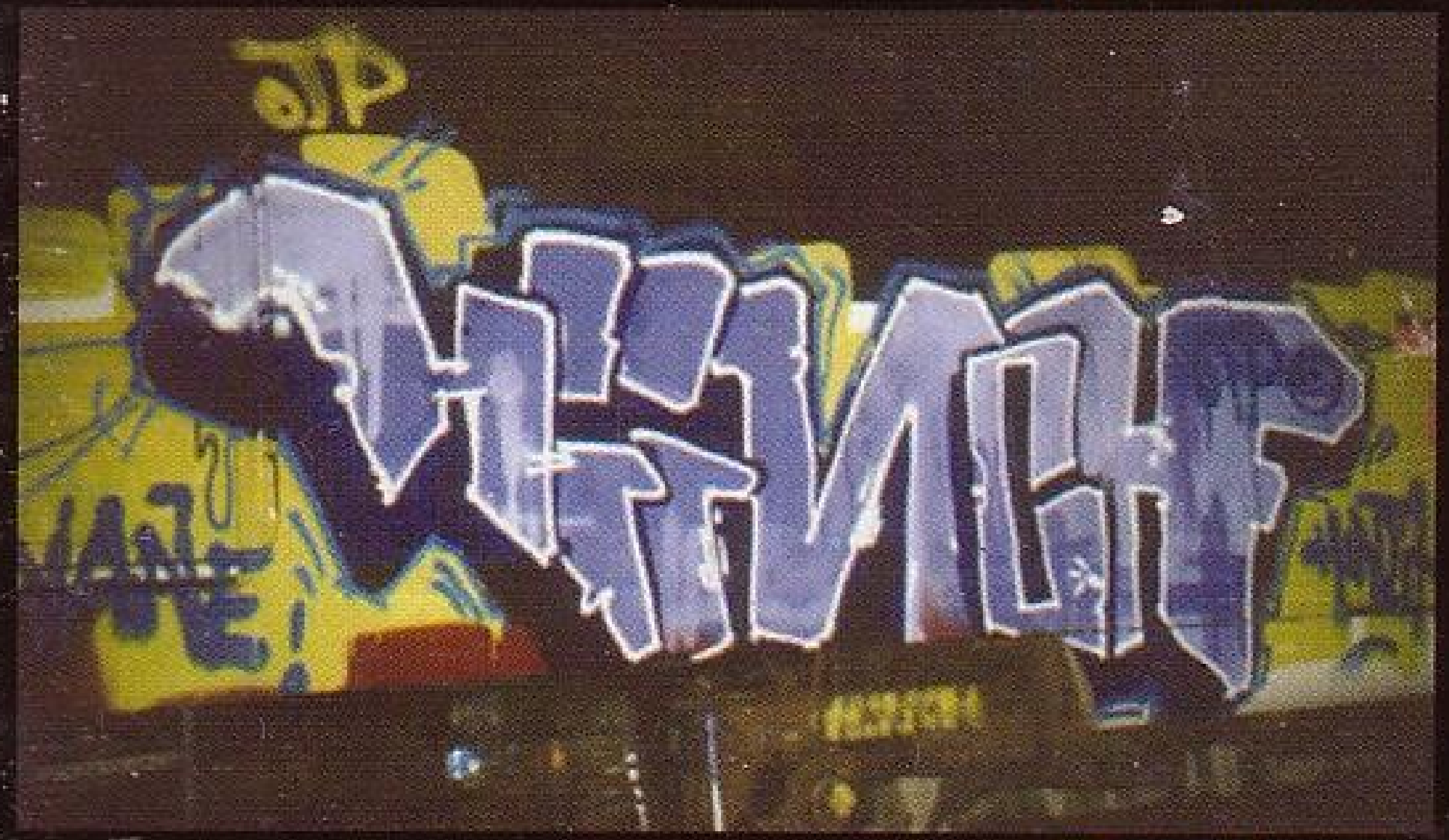
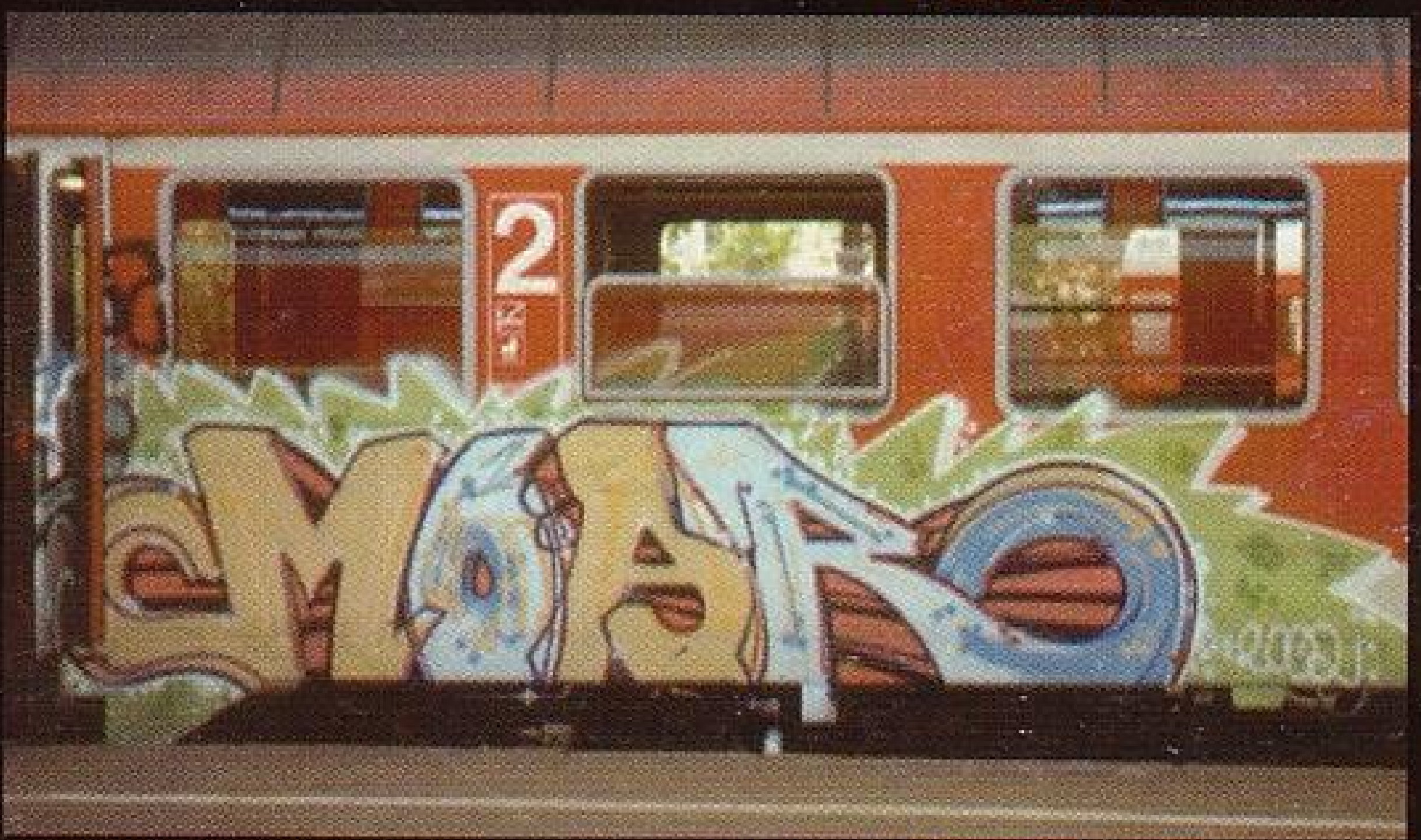


▼HINCH | SPAIN



▼MOAR | GERMANY



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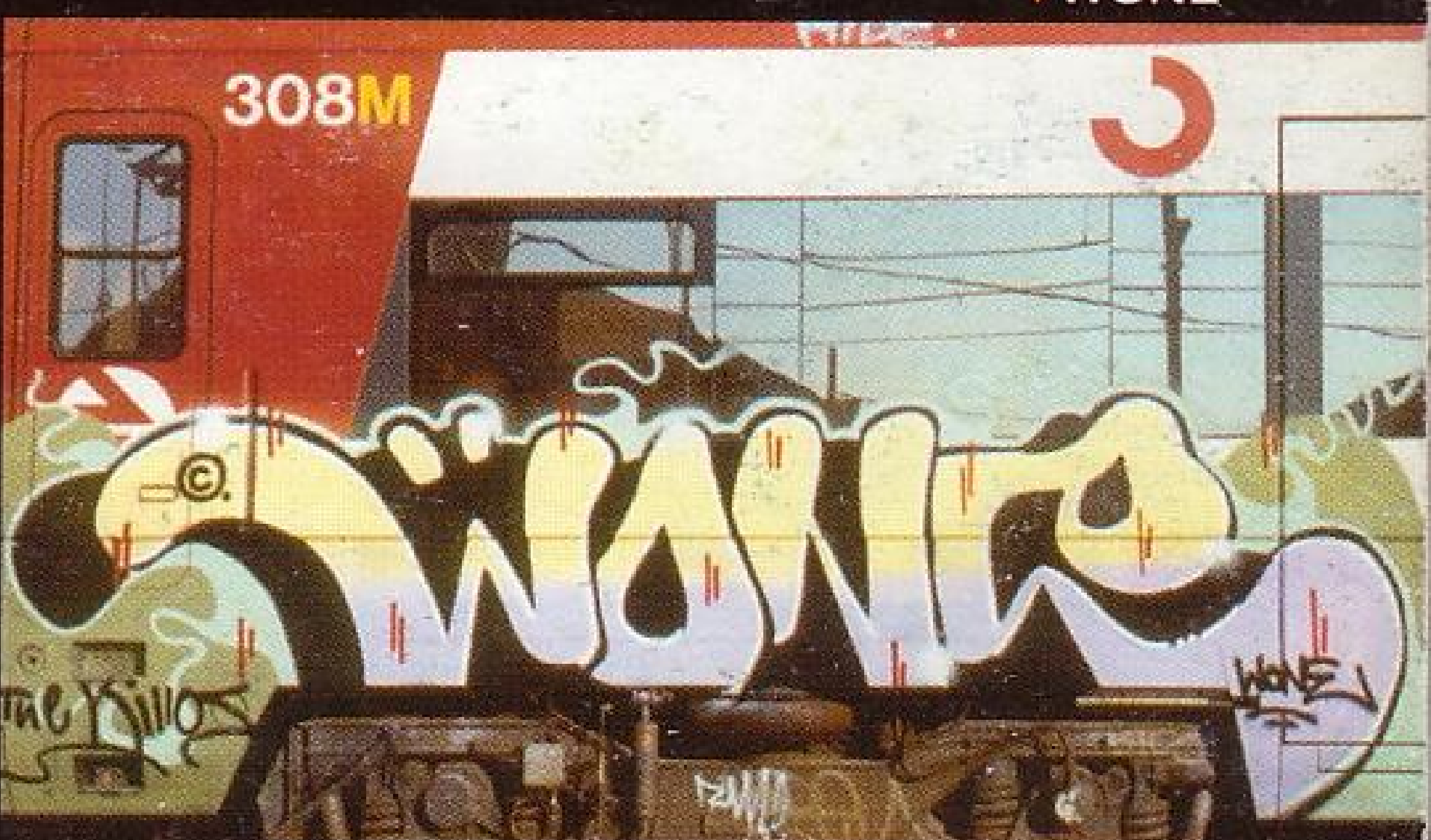
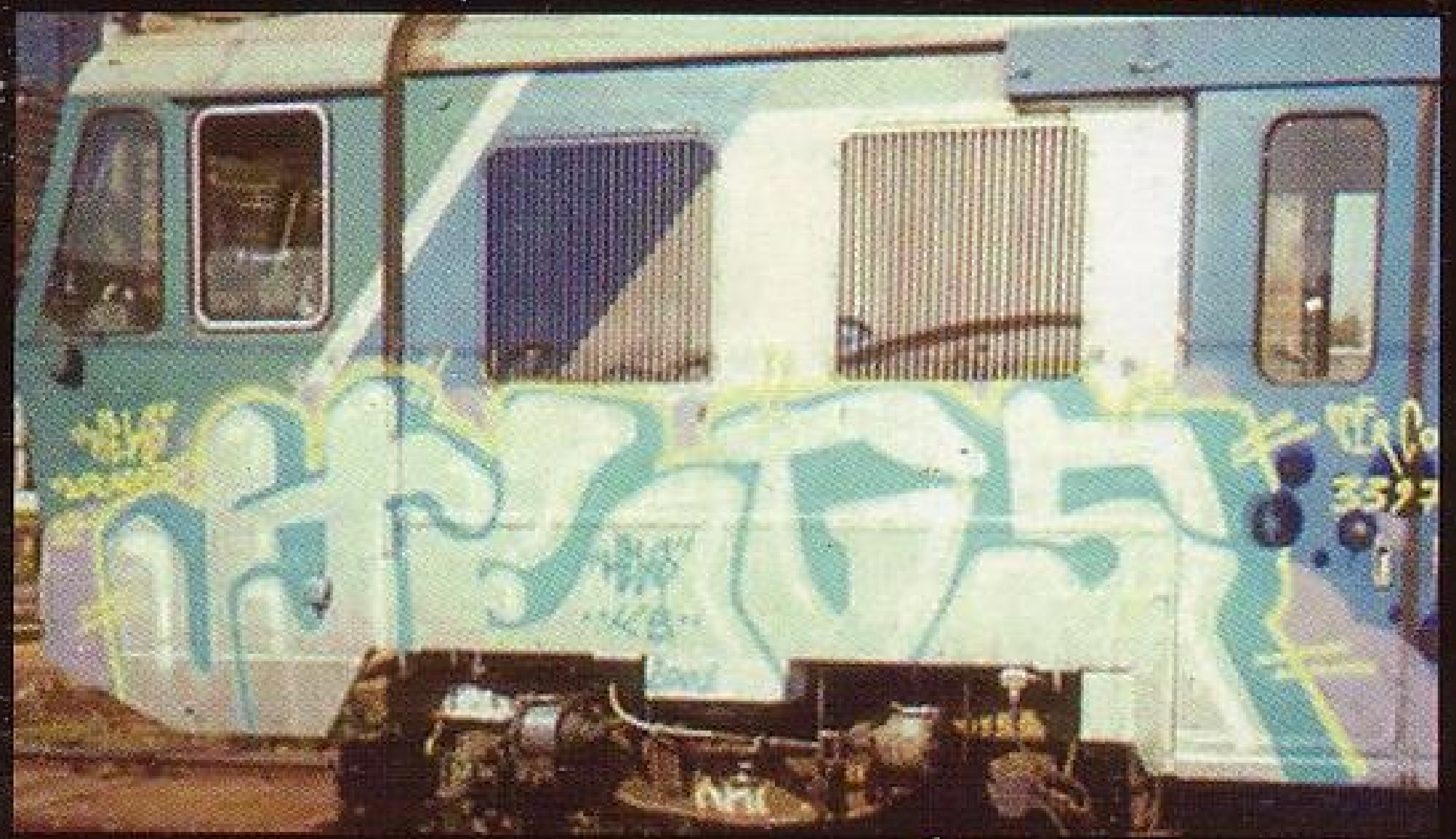


▼HEGS | ITALY



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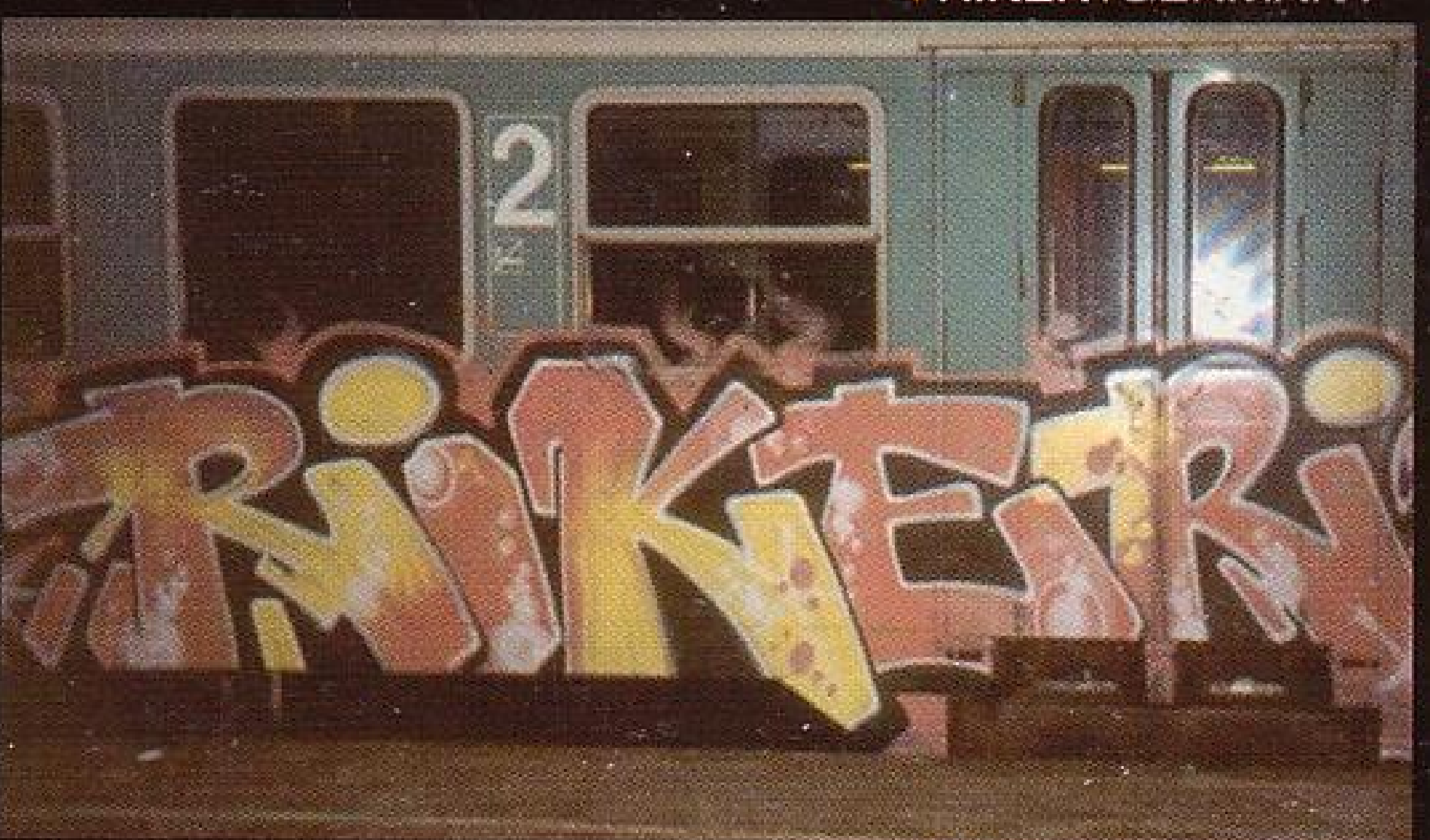

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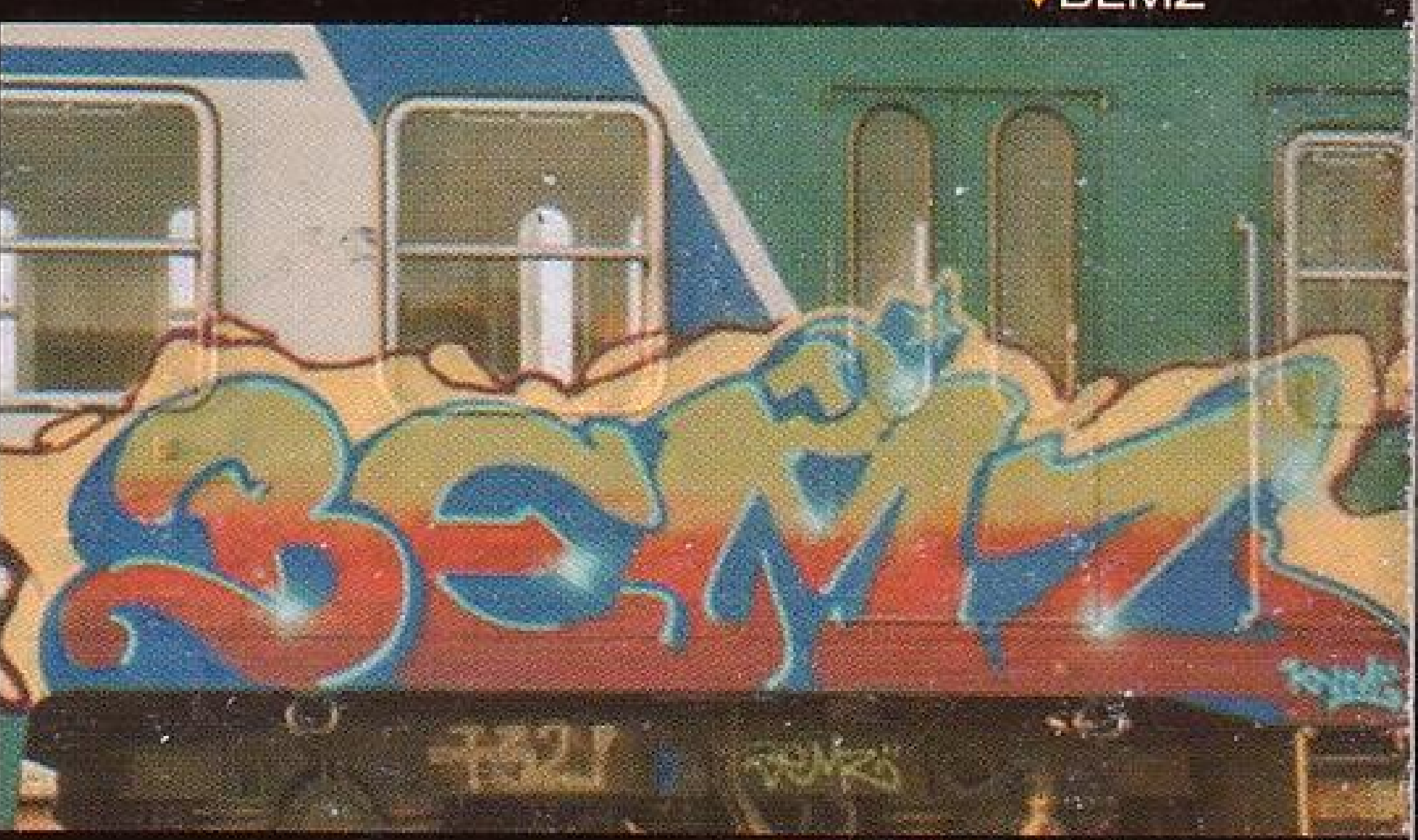
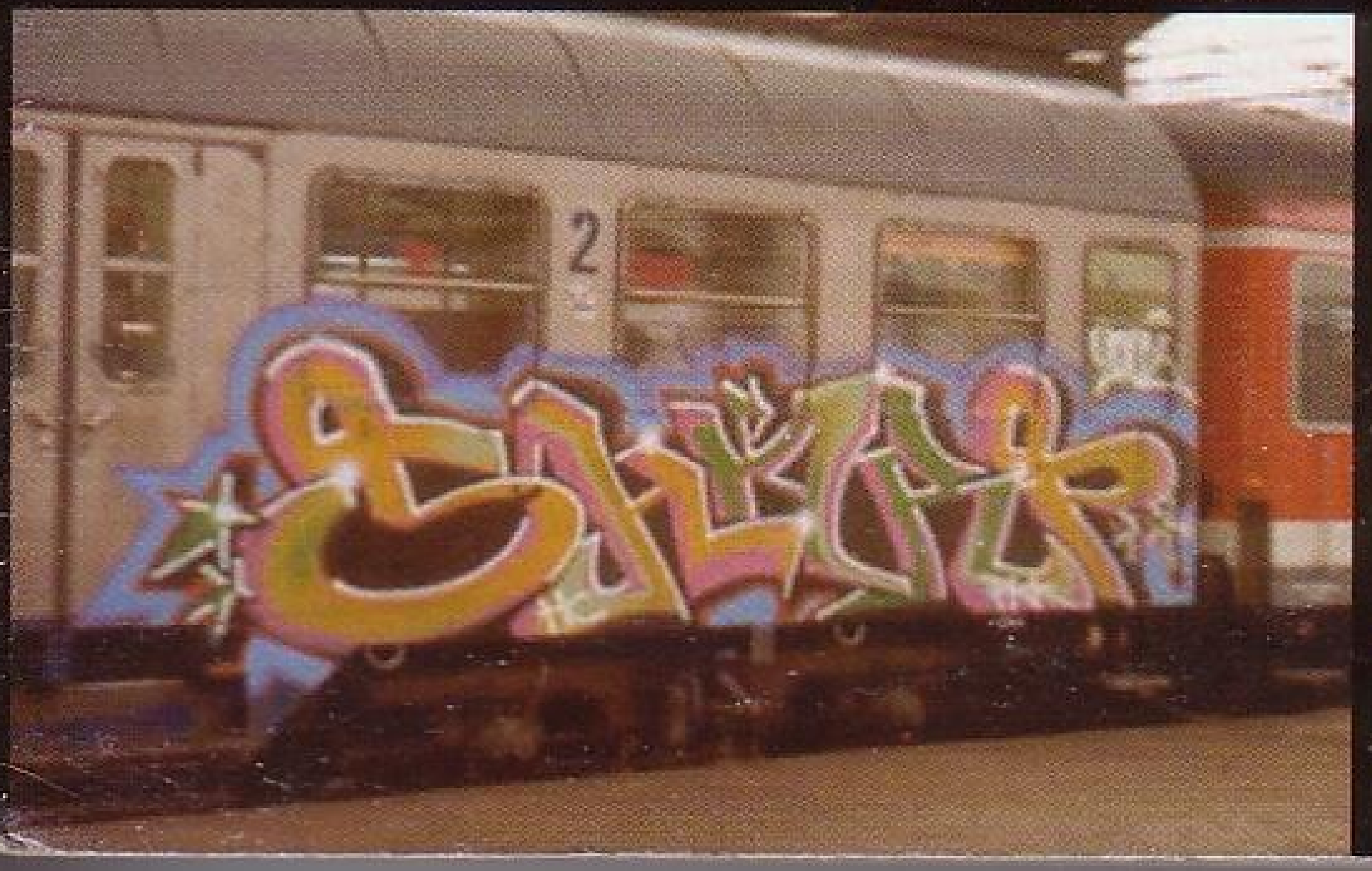


▼SHARP | GERMANY



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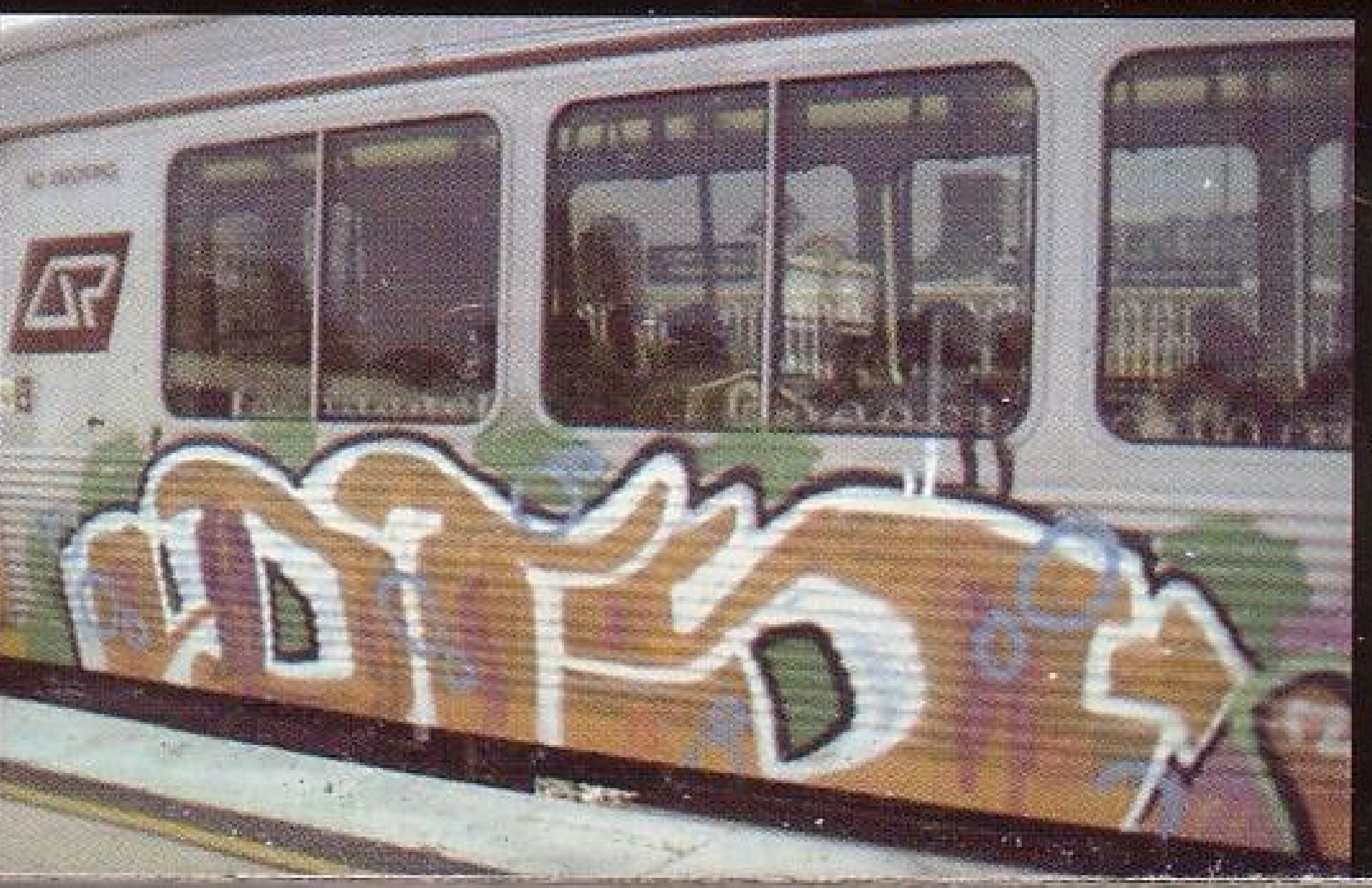
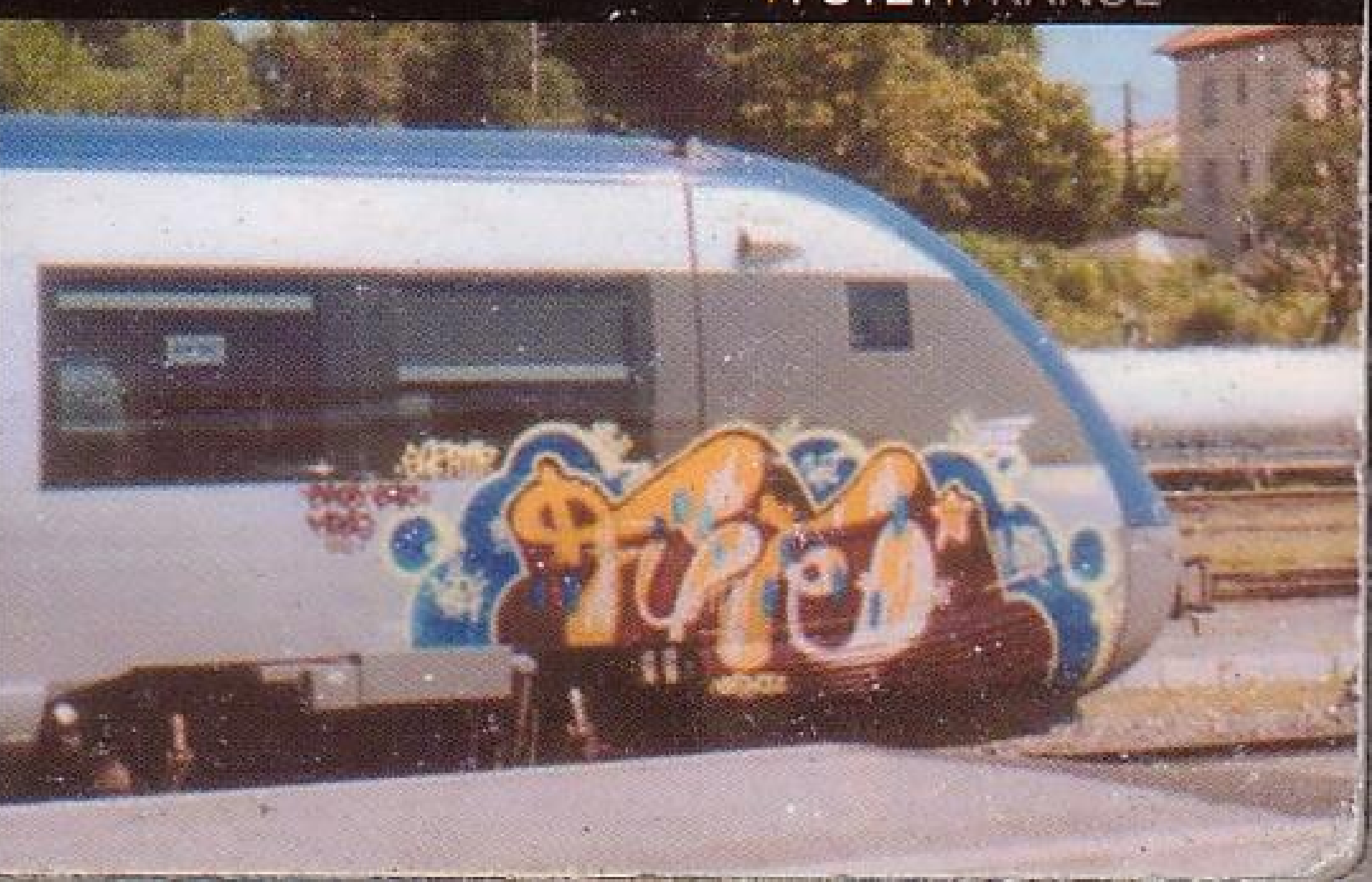


▼FUTE1 | FRANCE



▲**FED** | IRELAND

▲**BEMZ** | ITALY

▲**HINCH** | SPAIN

▲**HEGS** | ITALY

▲**ZEKE** | SPAIN

▲**MERCY** | GERMANY

WHENFUN**IS**OUTLAWED**ONLY**THE**OUTLAWS**WILL**HAVE**FUN

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▼**HEGS** | ITALY

▼**FYA · EXIT** | GERMANY

▼**BAZE** | GERMANY

▼**OTP** | SPAIN

▼**FRA32** | ITALY

▼**MERCY** | GERMANY

▼**DTPS** | ITALY

▼**CRUSH** | GERMANY

▼**RIKER** | GERMANY

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▼**WONE** | SPAIN

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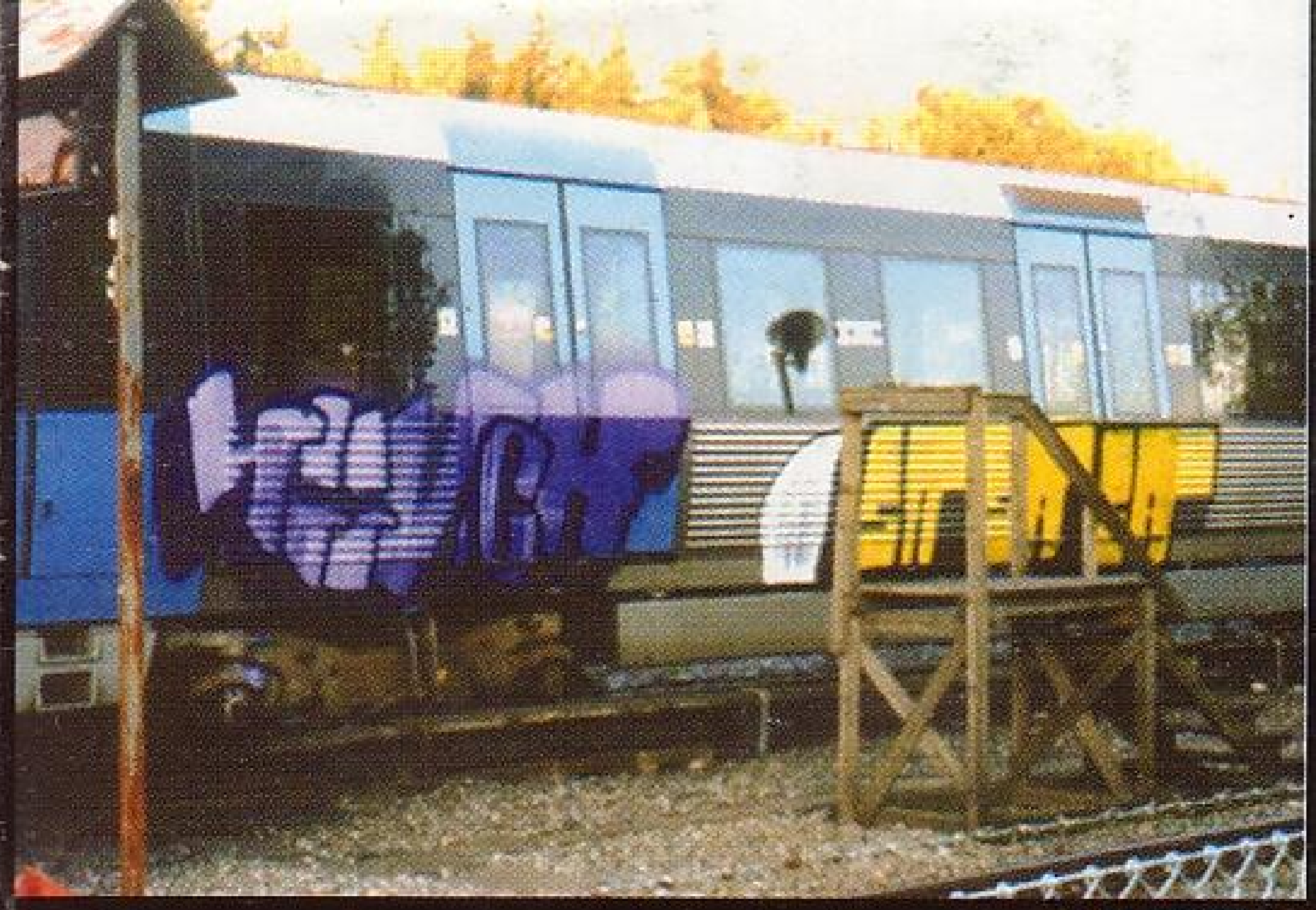
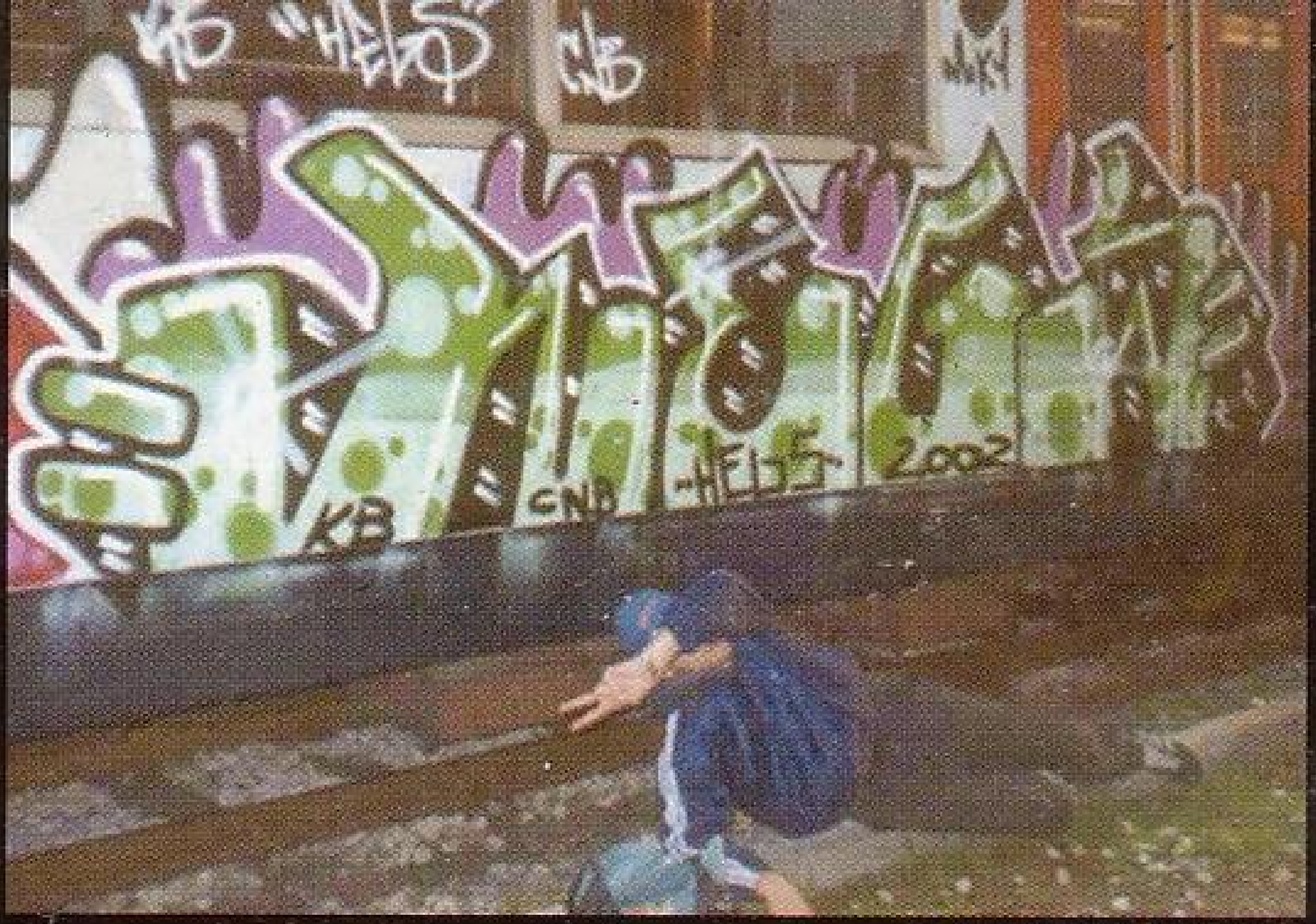
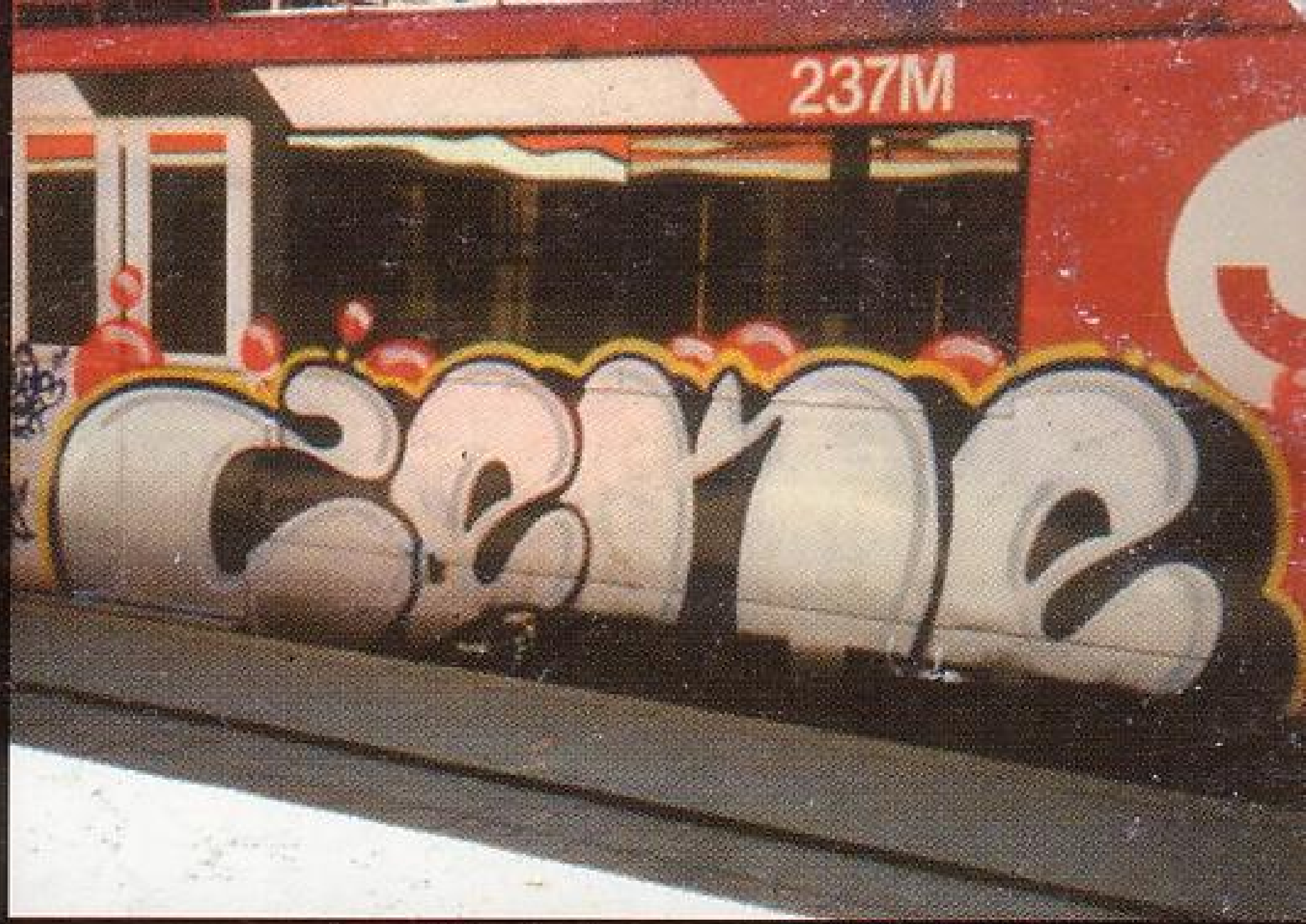


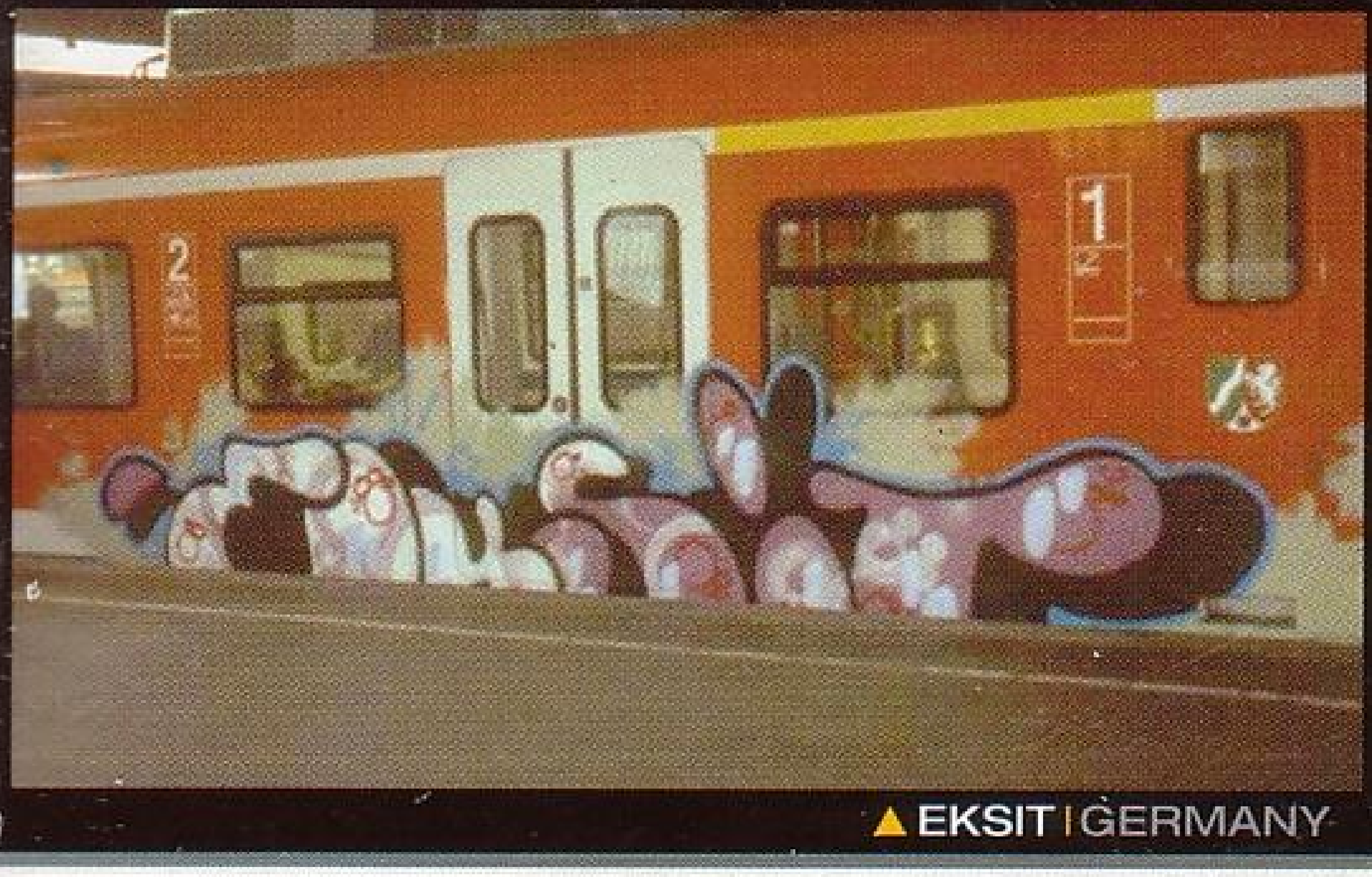
▲HINCH



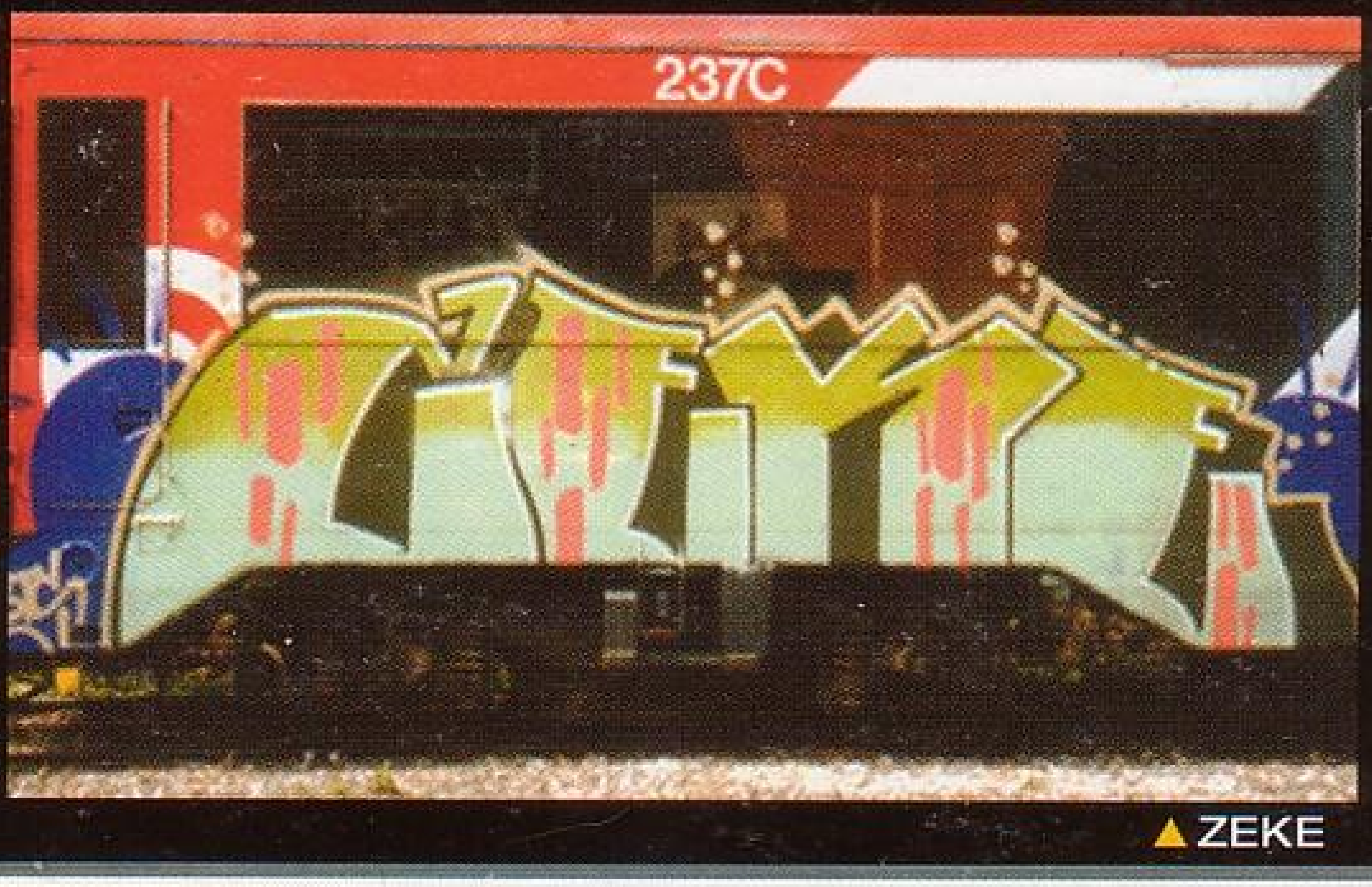
▲HEGS | ITALY



▲ZEKE | SPAIN



▲EKSIT | GERMANY



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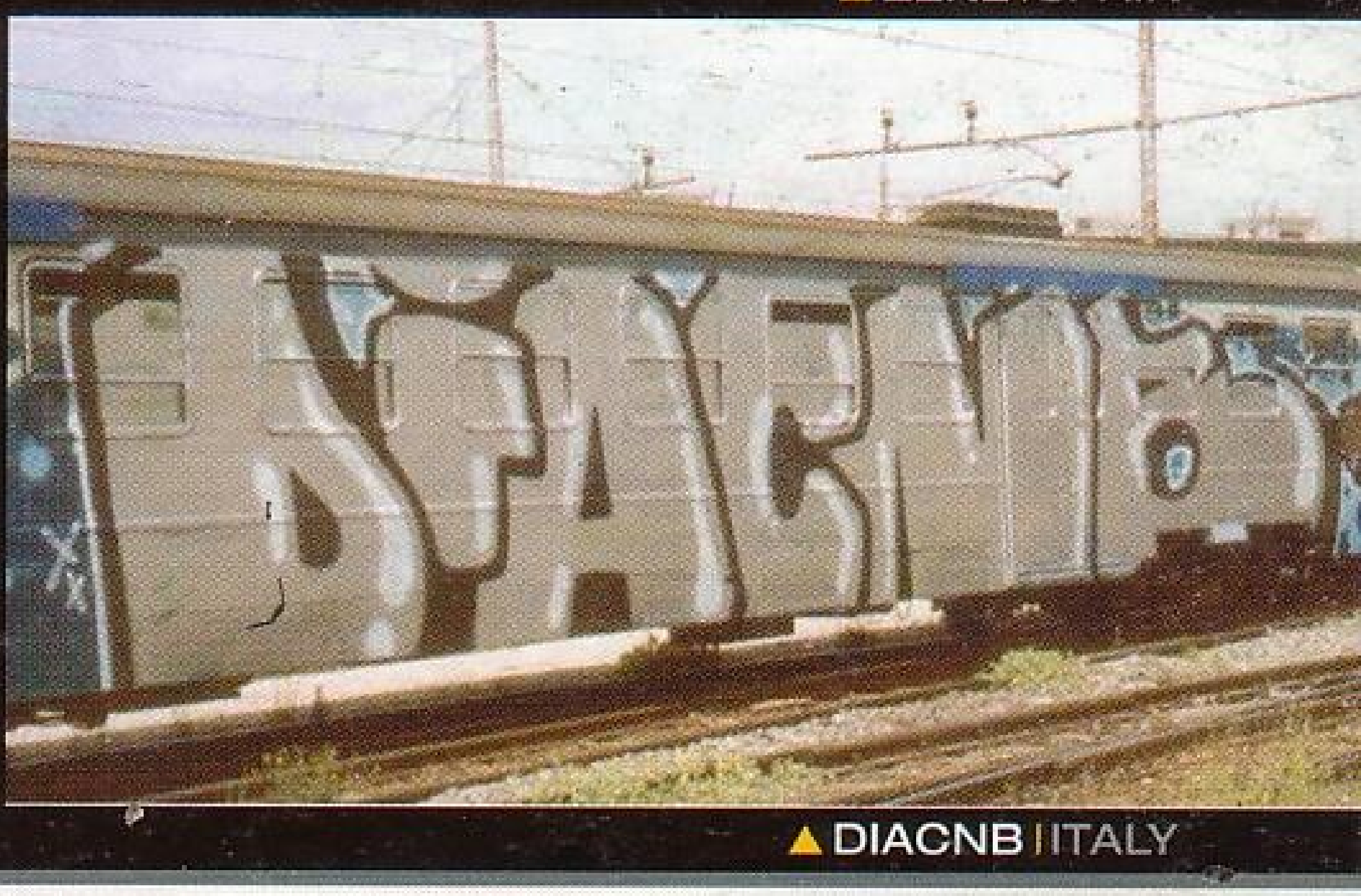
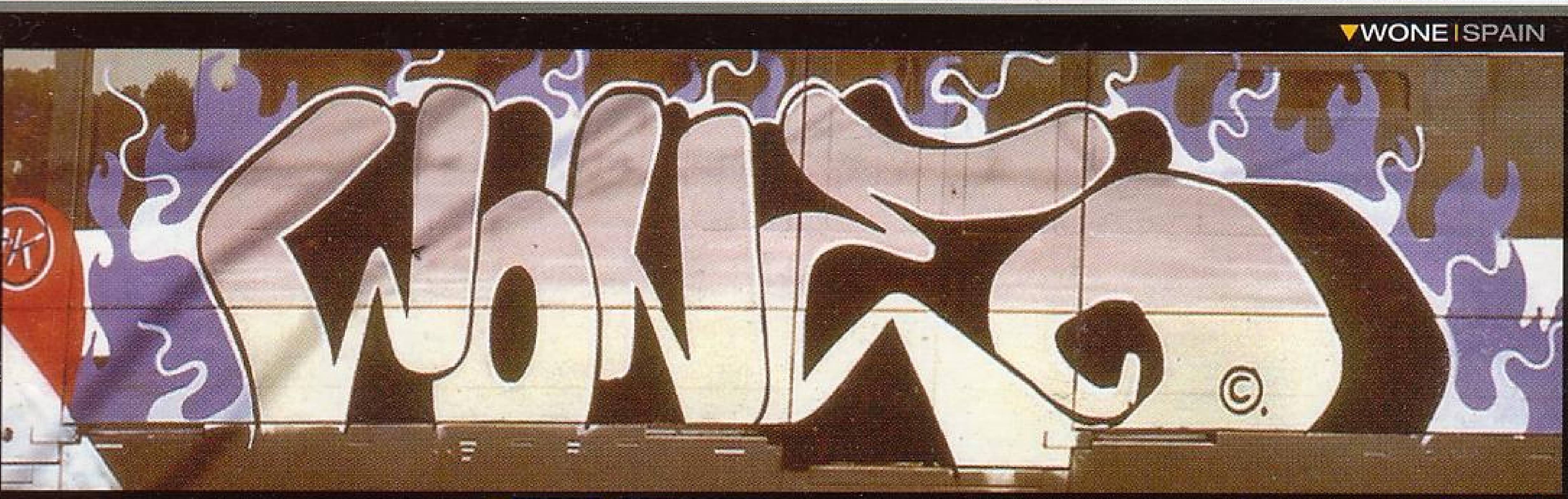


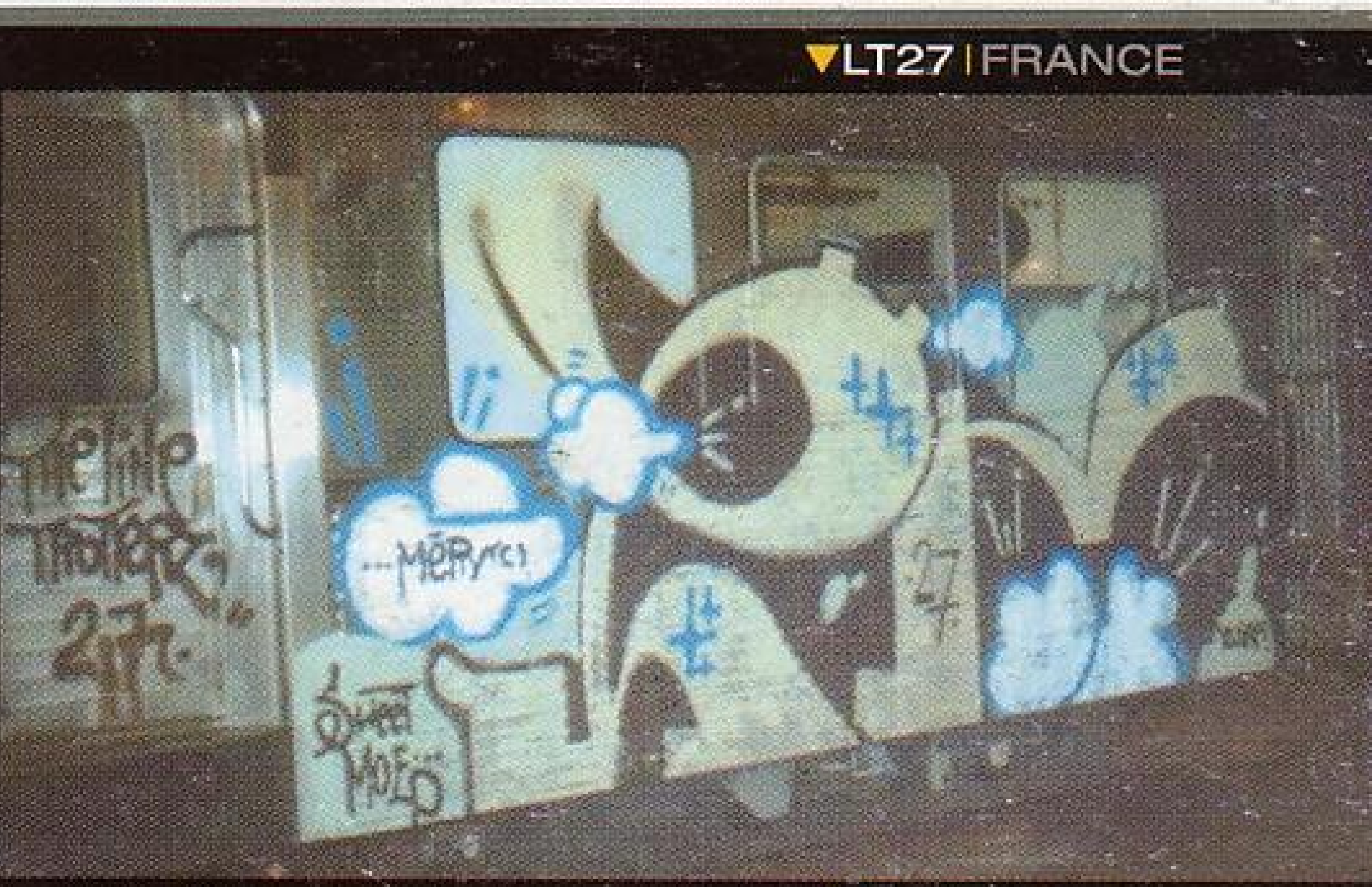
▲DIACNB | ITALY

53

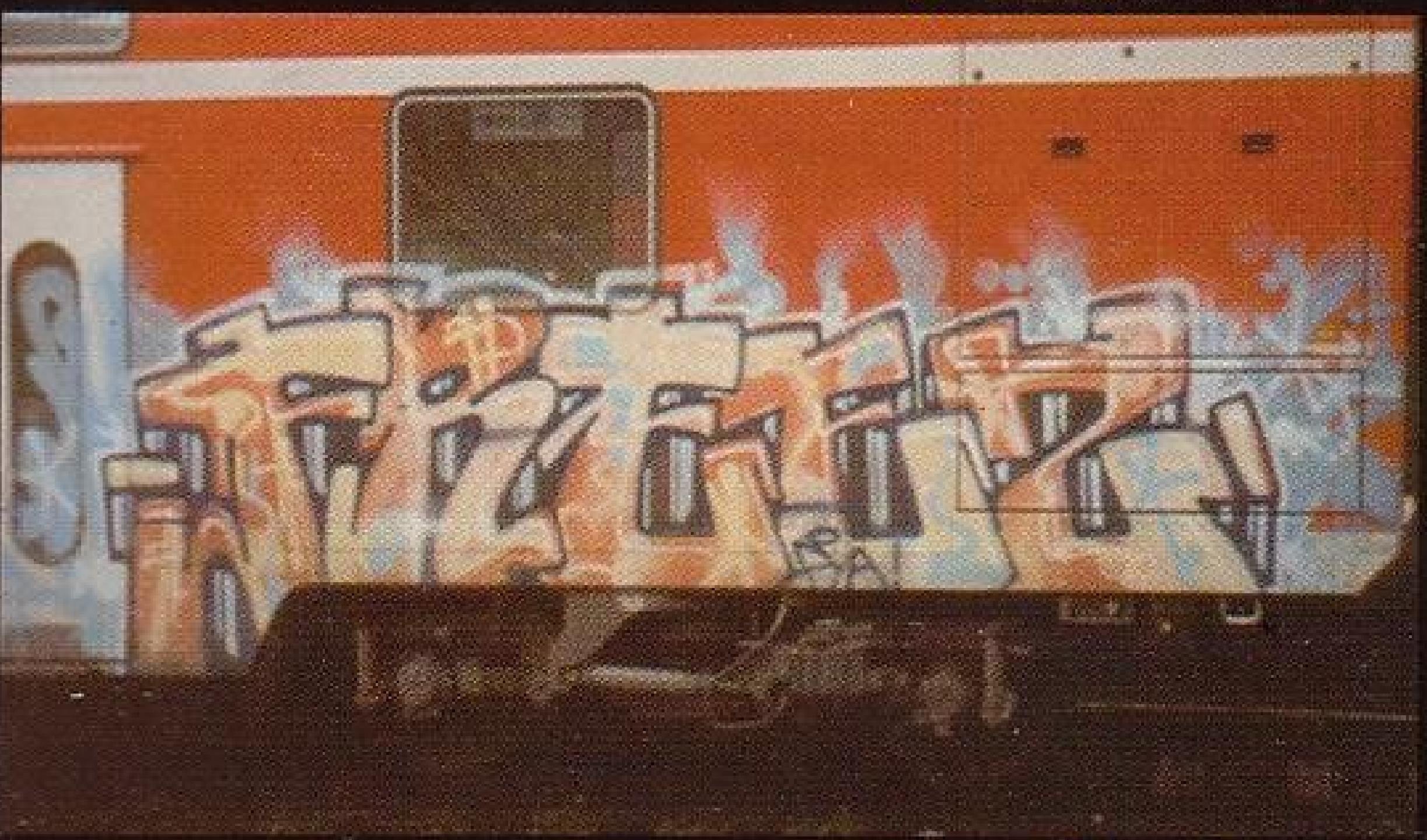
▼WONE | SPAIN



▼LT27 | FRANCE



▼FREEZ | GERMANY



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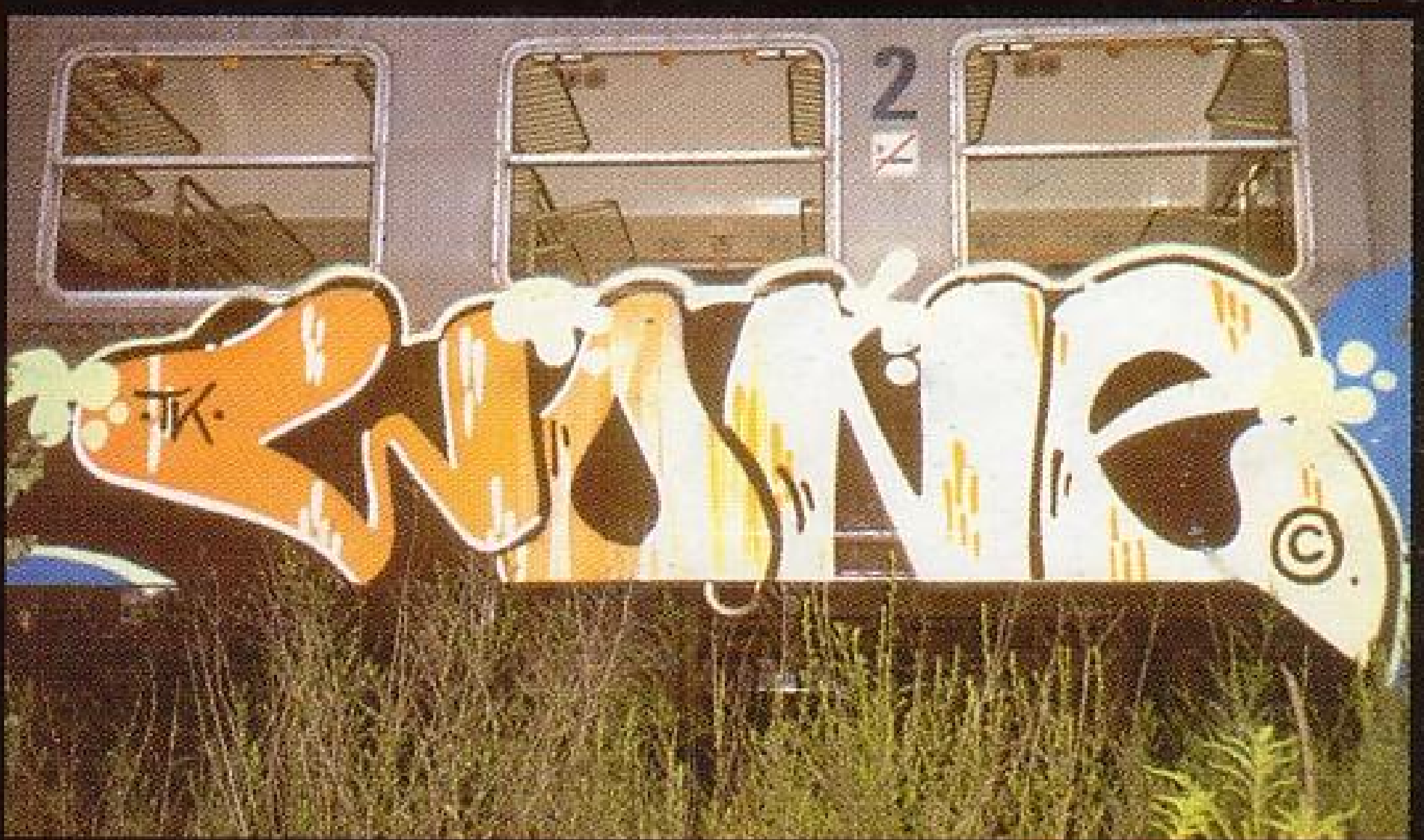
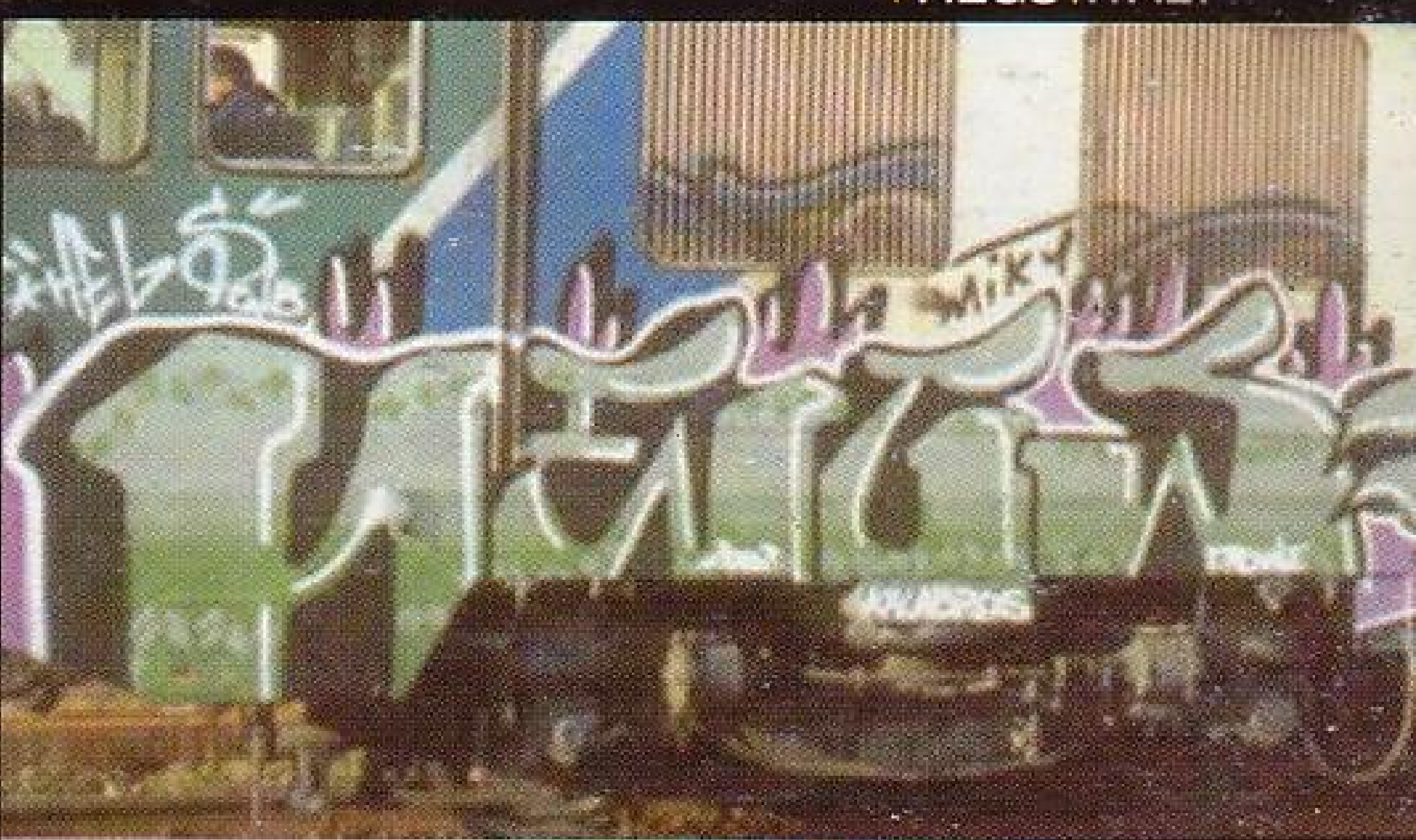


▼HEGS | ITALY



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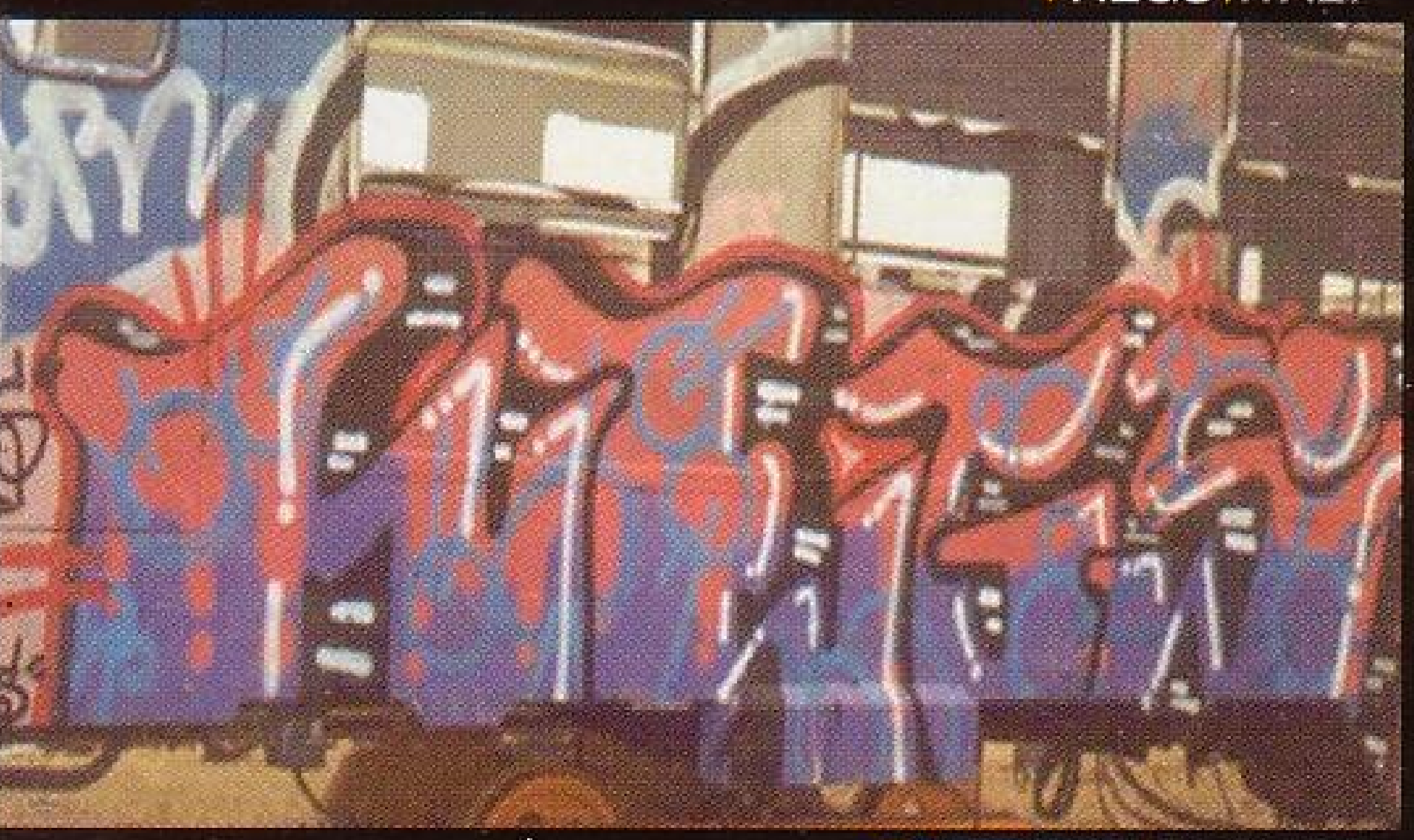
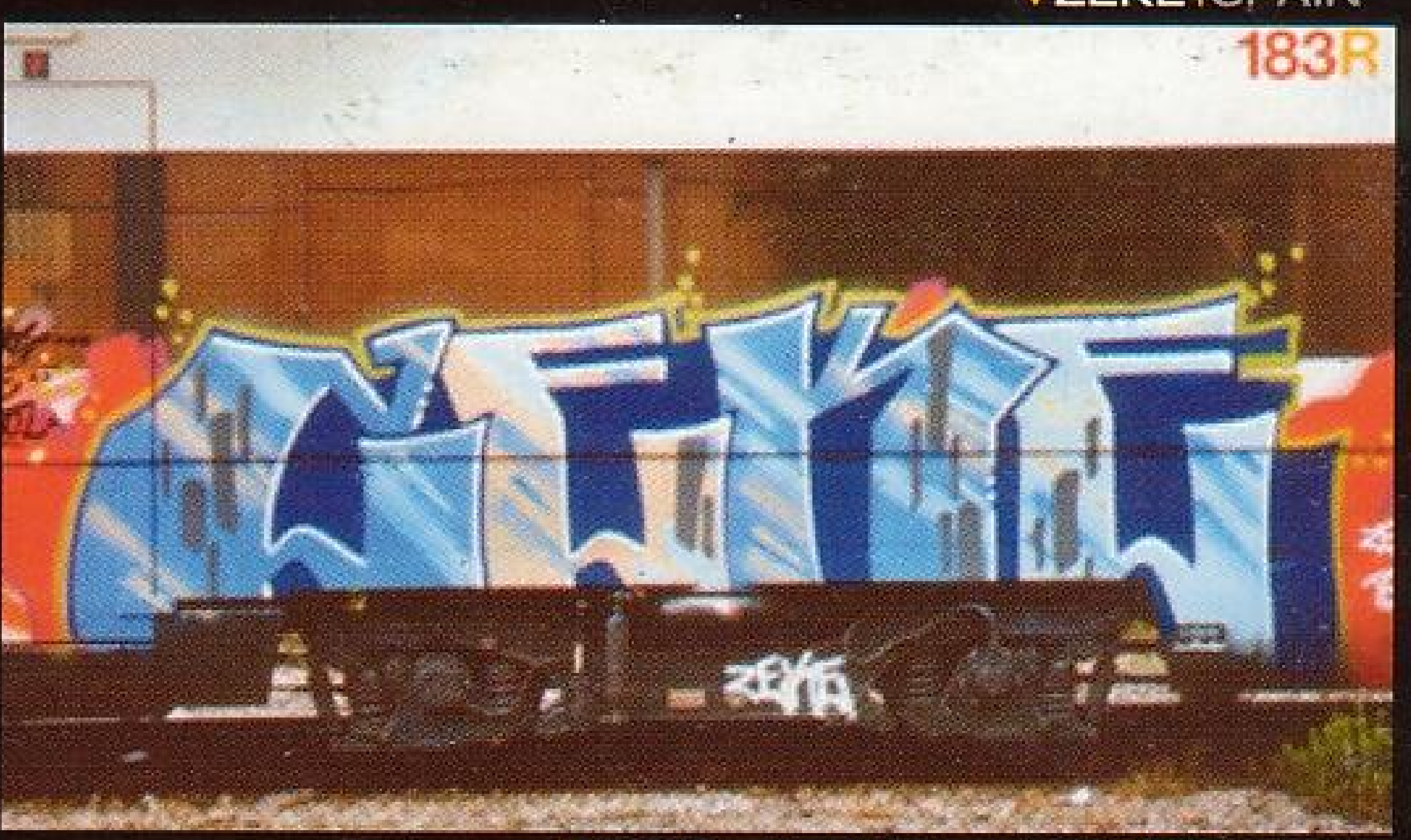
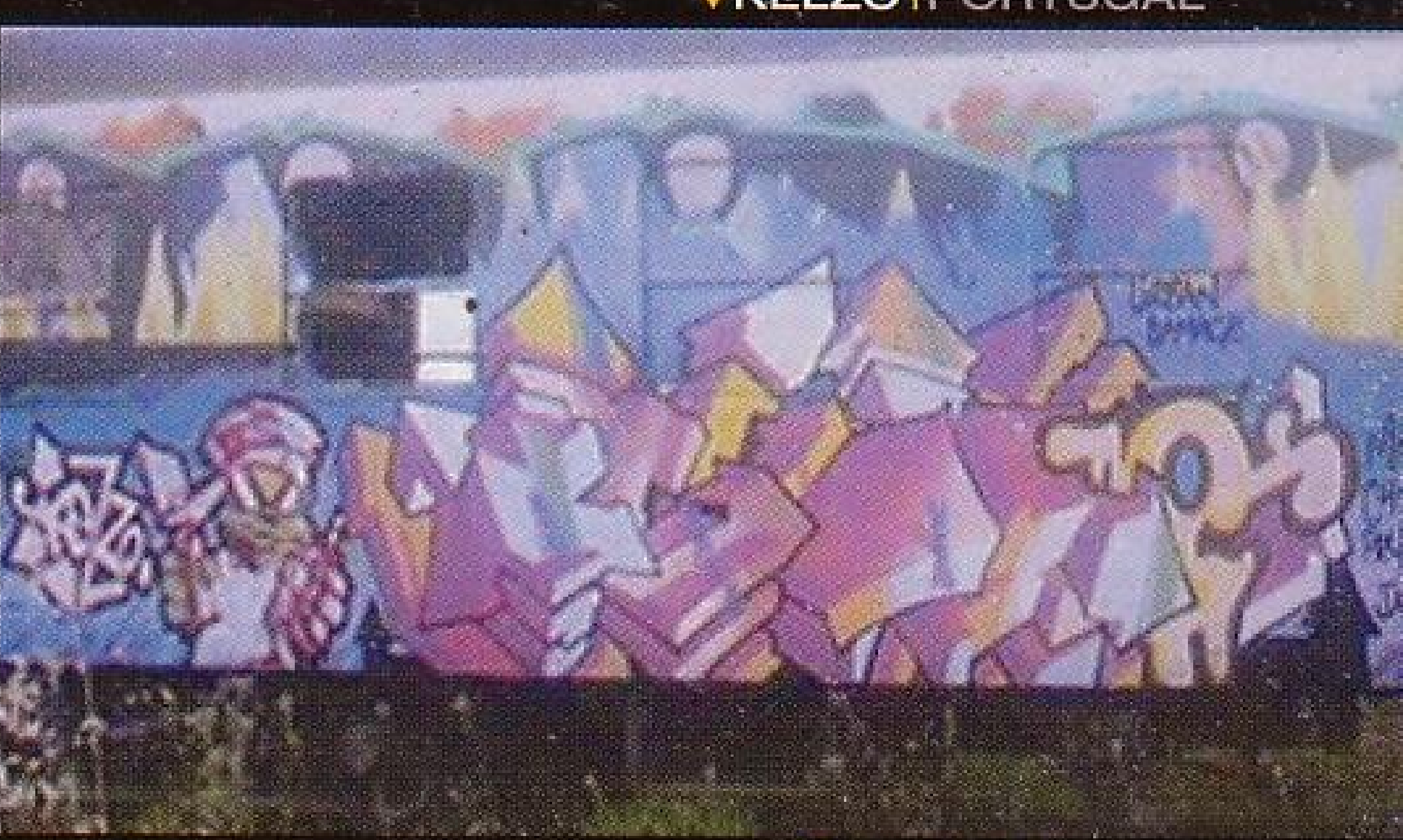


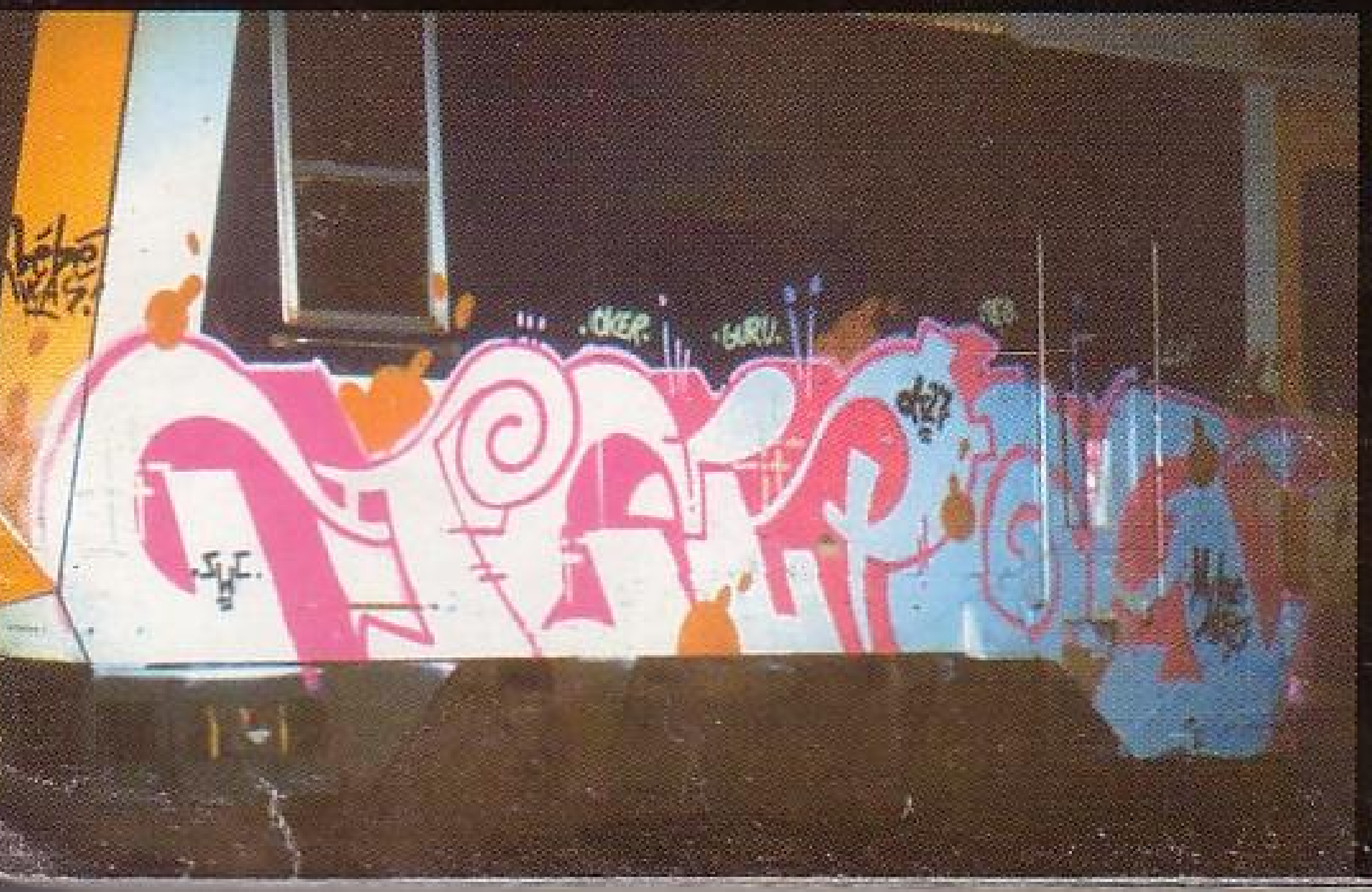
▼ZEKE | SPAIN



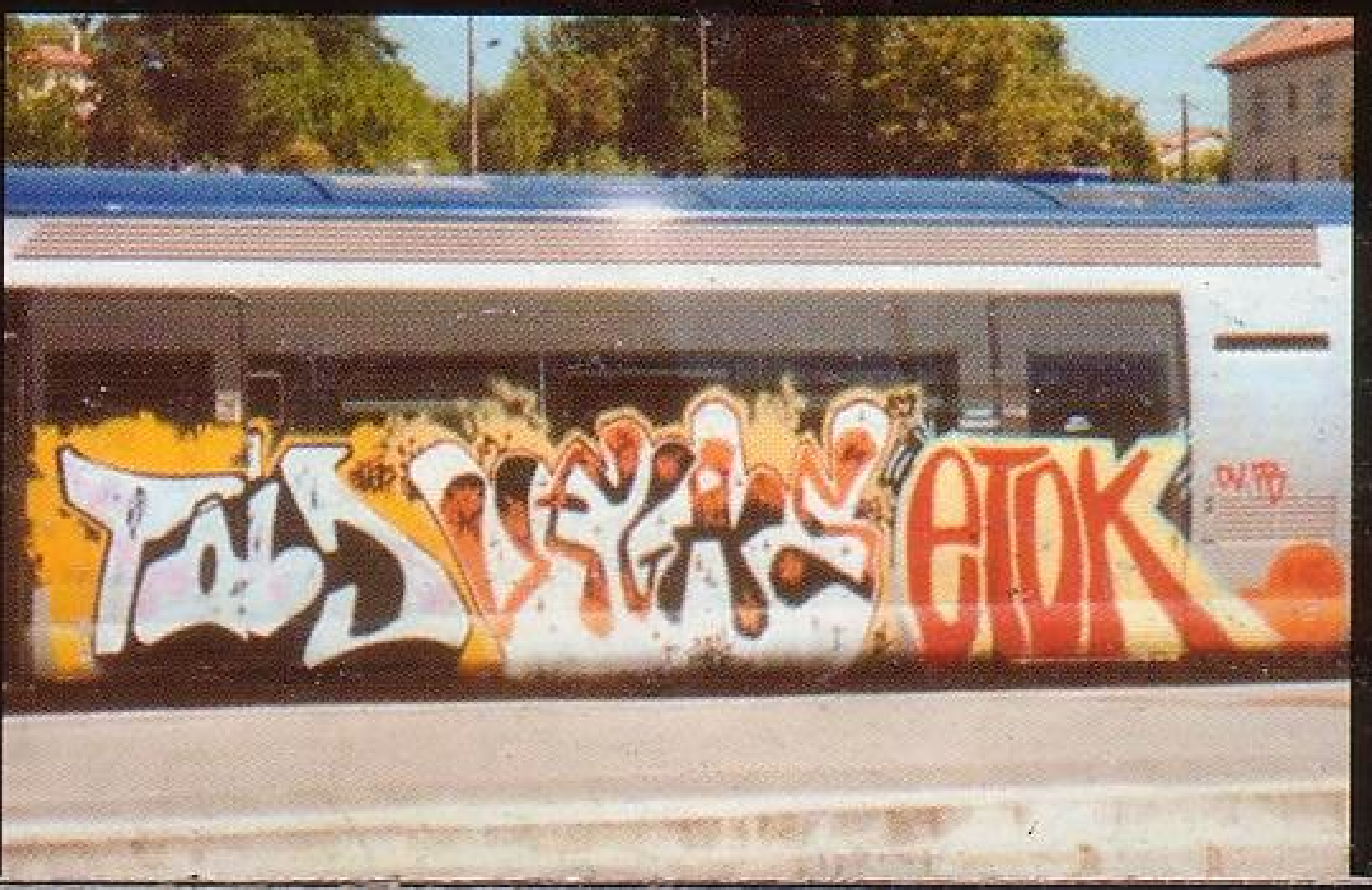
▼KELZO | PORTUGAL



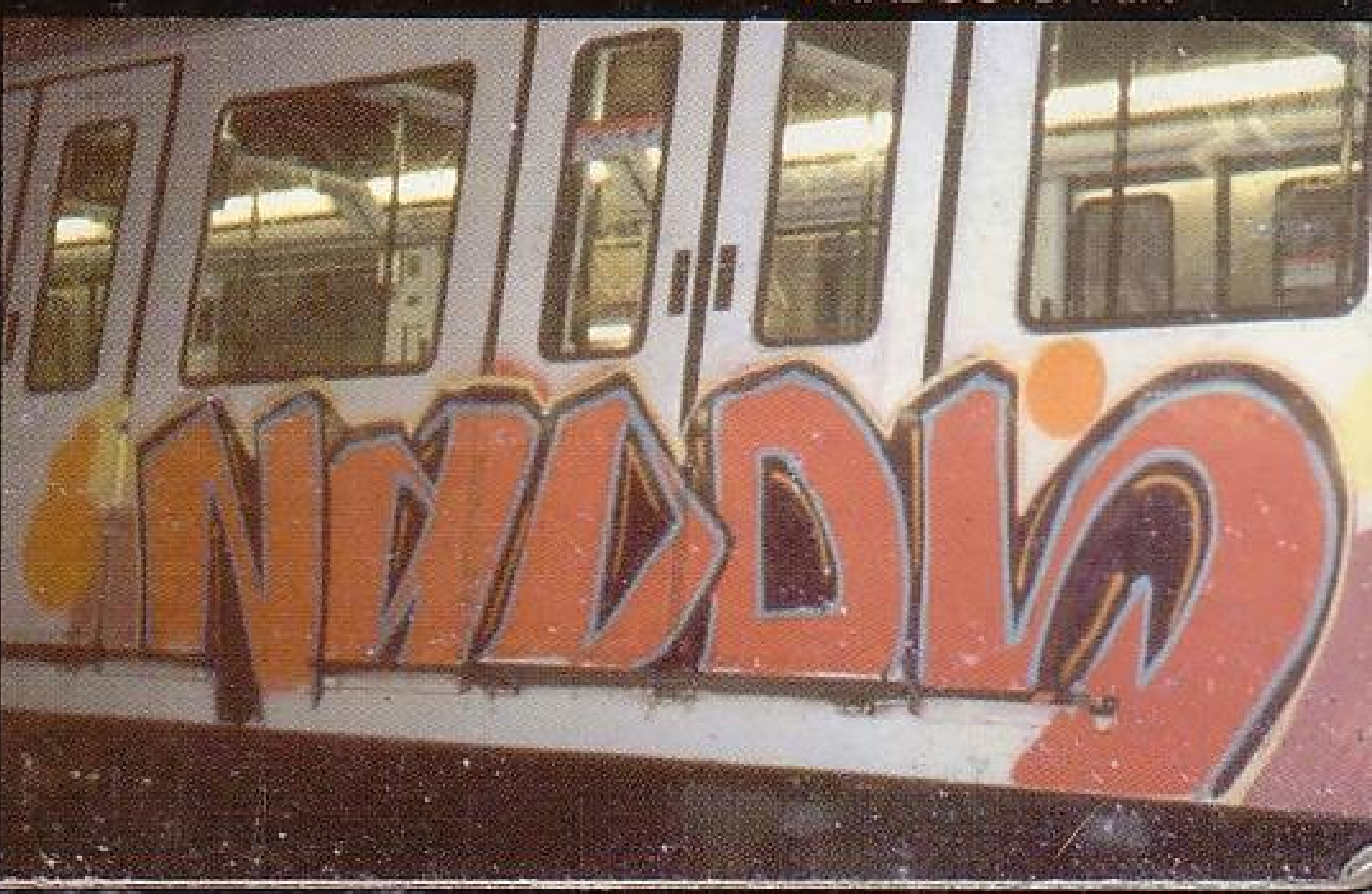
▼MERCYP | FRANCE

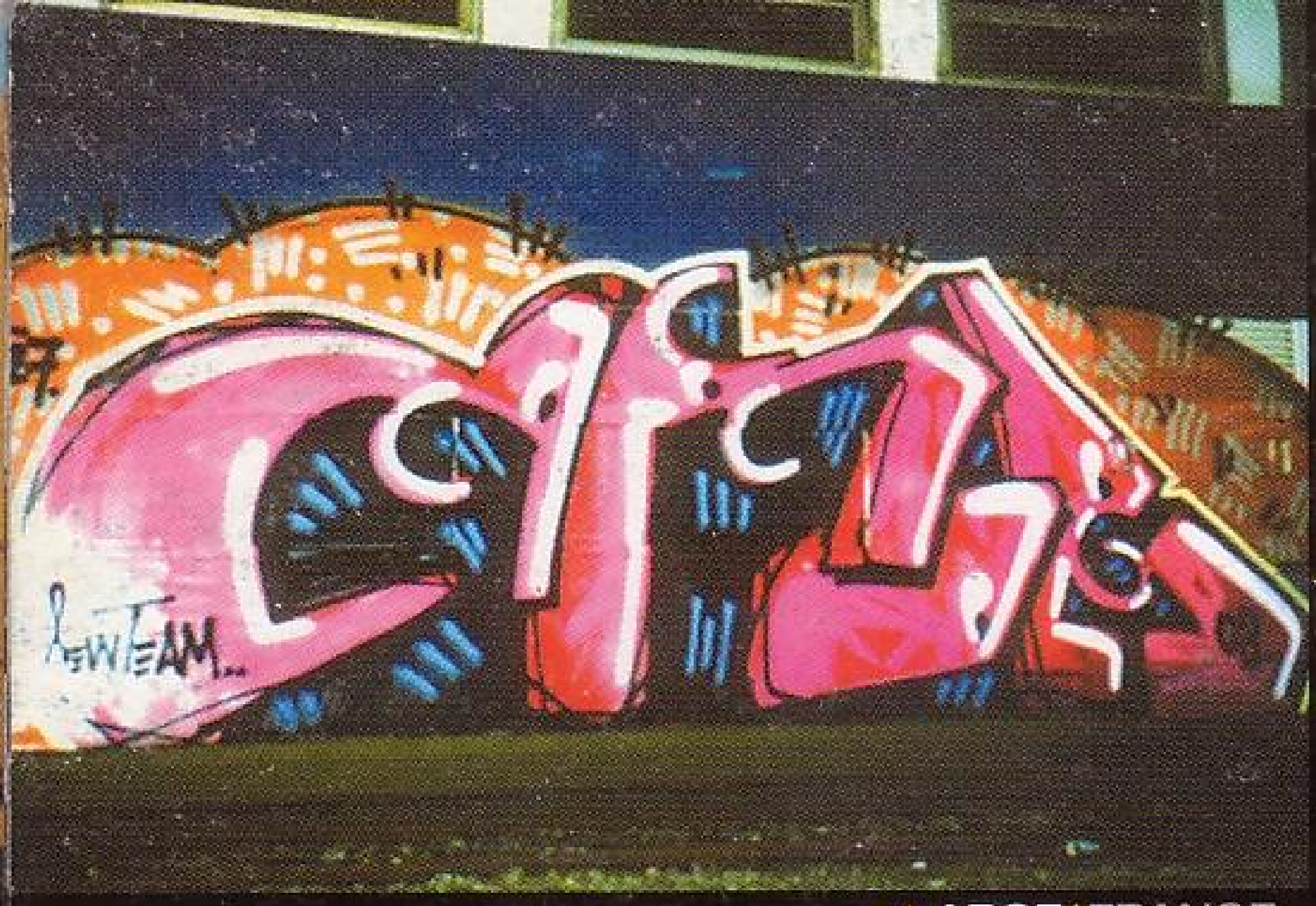


▼ROIS · VEGAS · ETOK | FRANCE

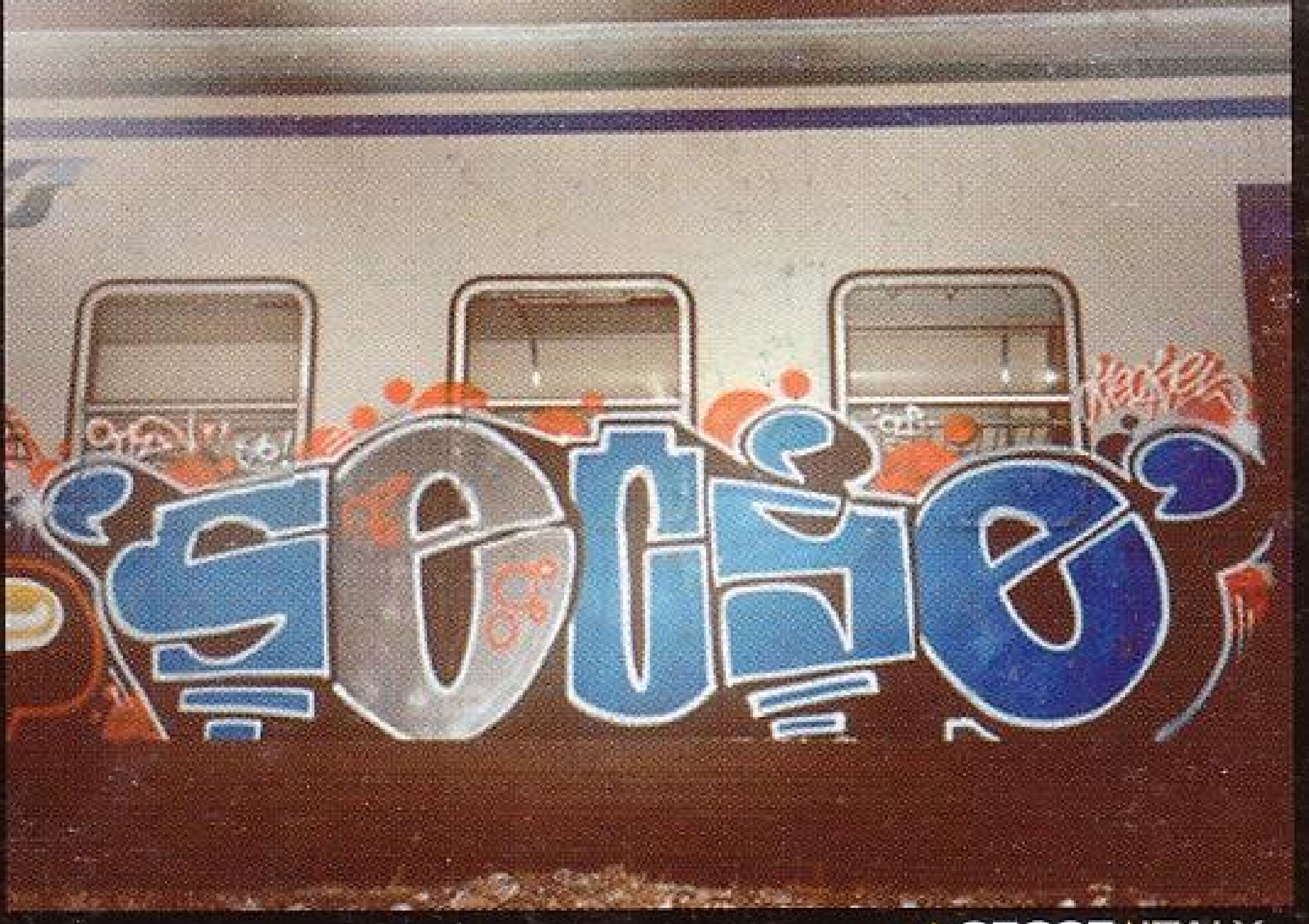


▼NADOS | SPAIN

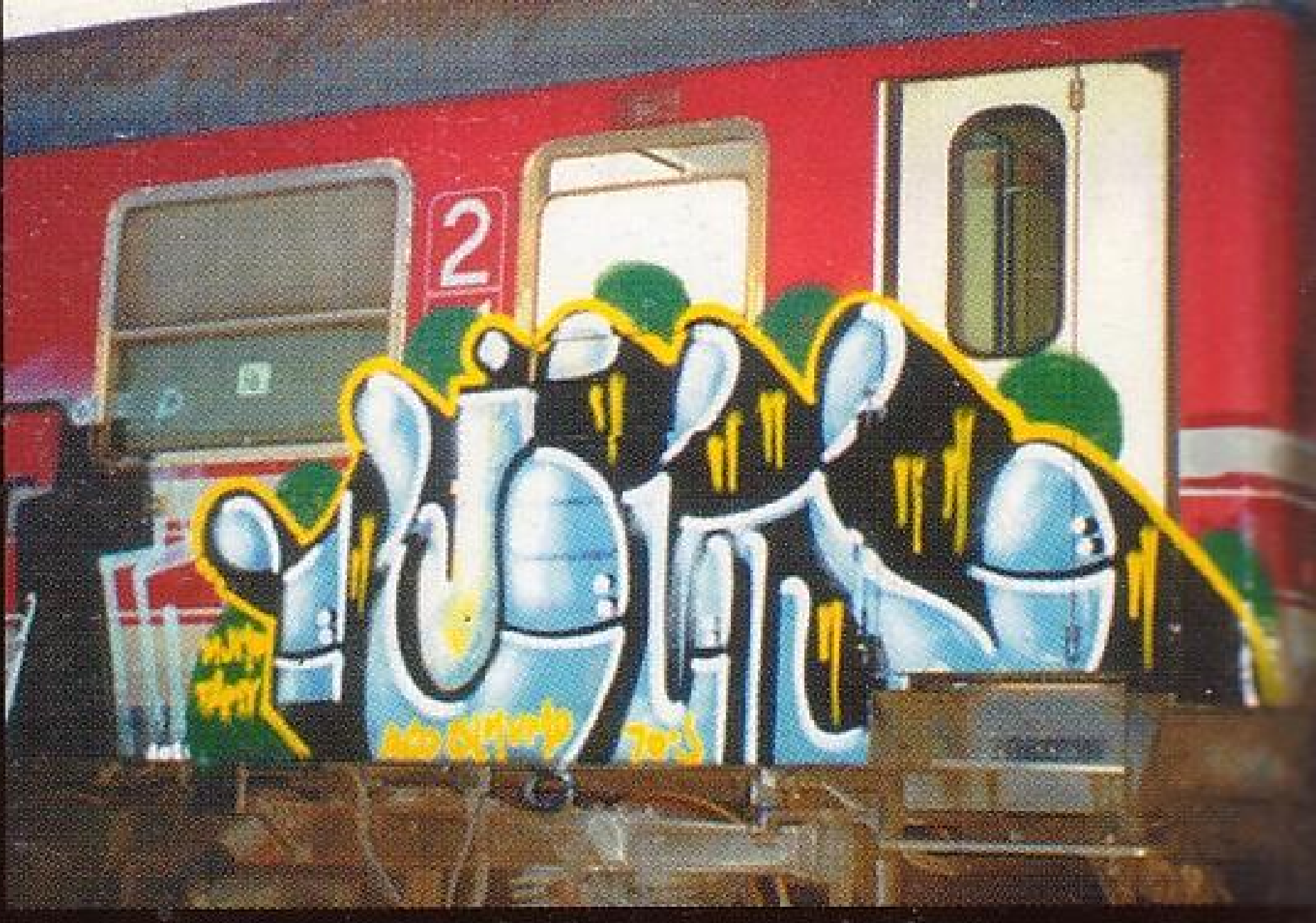


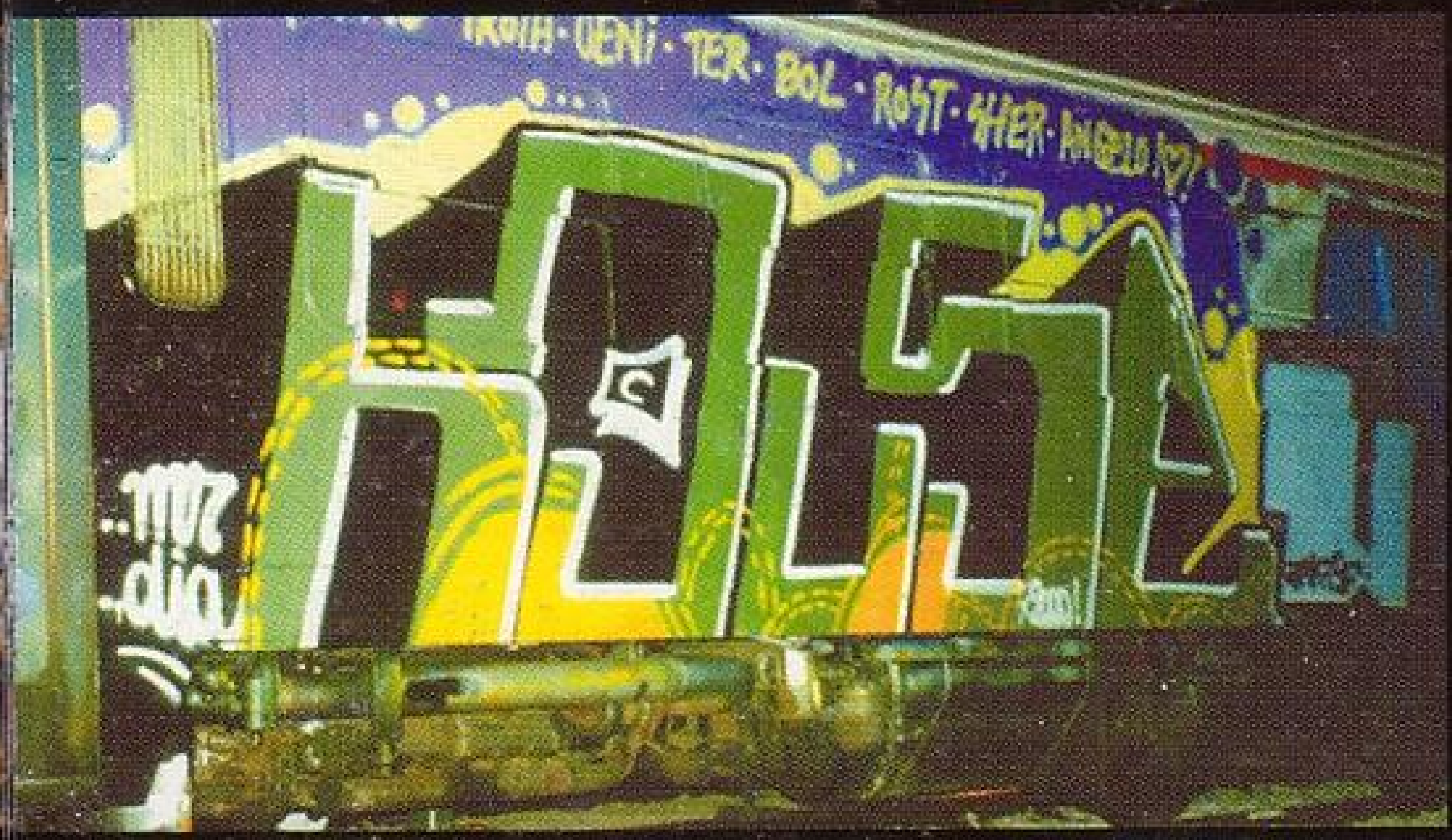


▲AROE | FRANCE

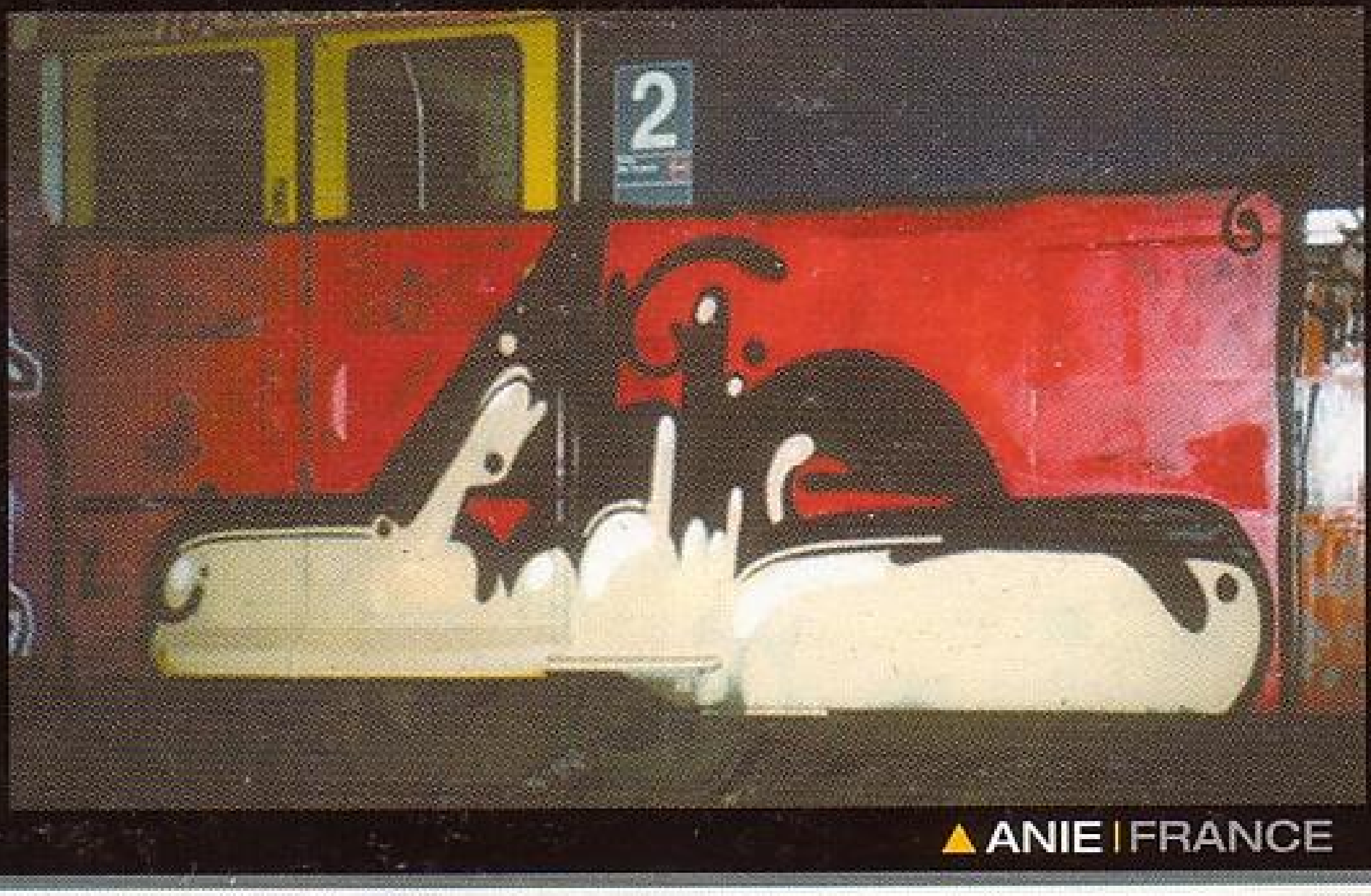


▲SECSE | ITALY

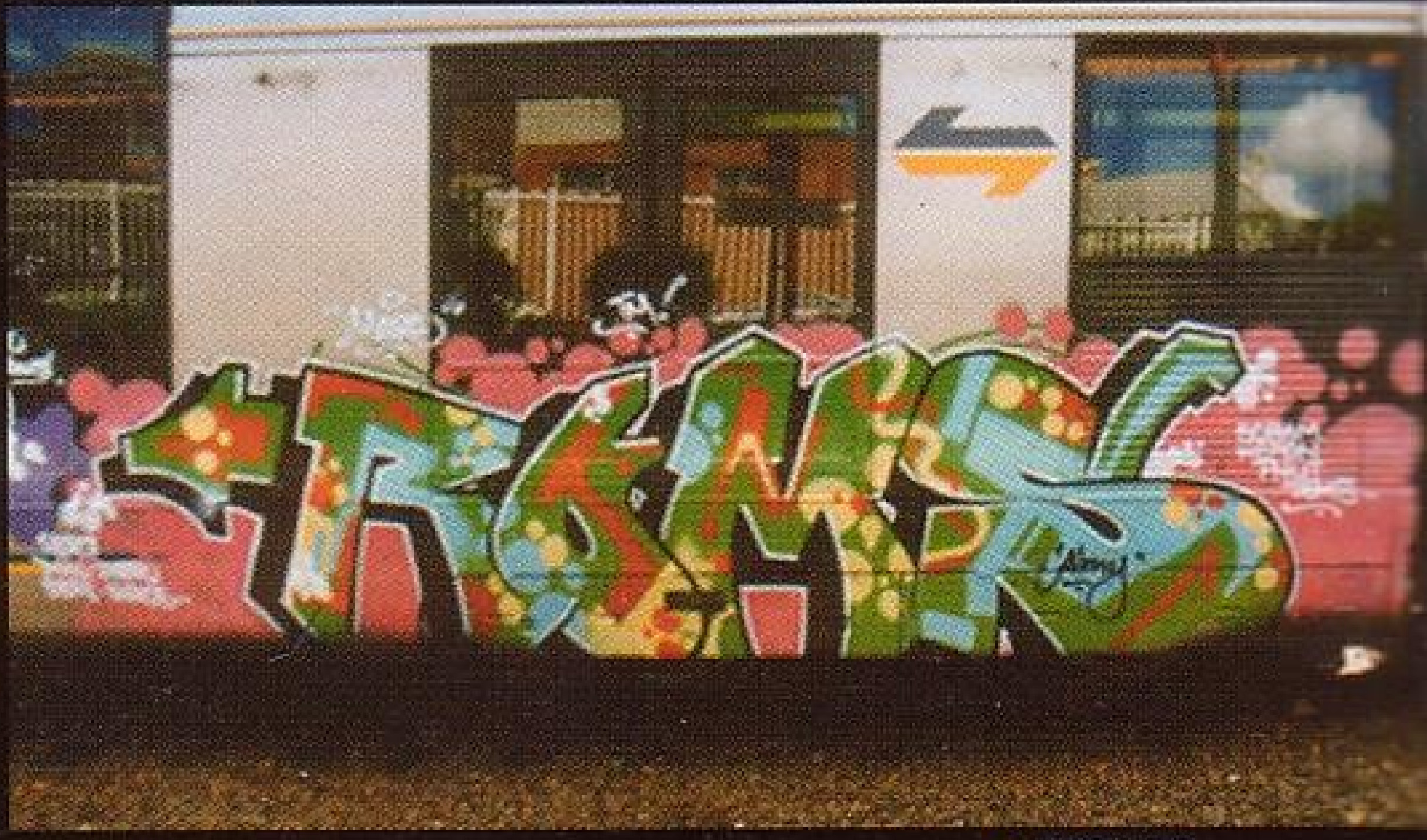




▲HOUSE | ITALY



▲ANIE | FRANCE



▲ROMS

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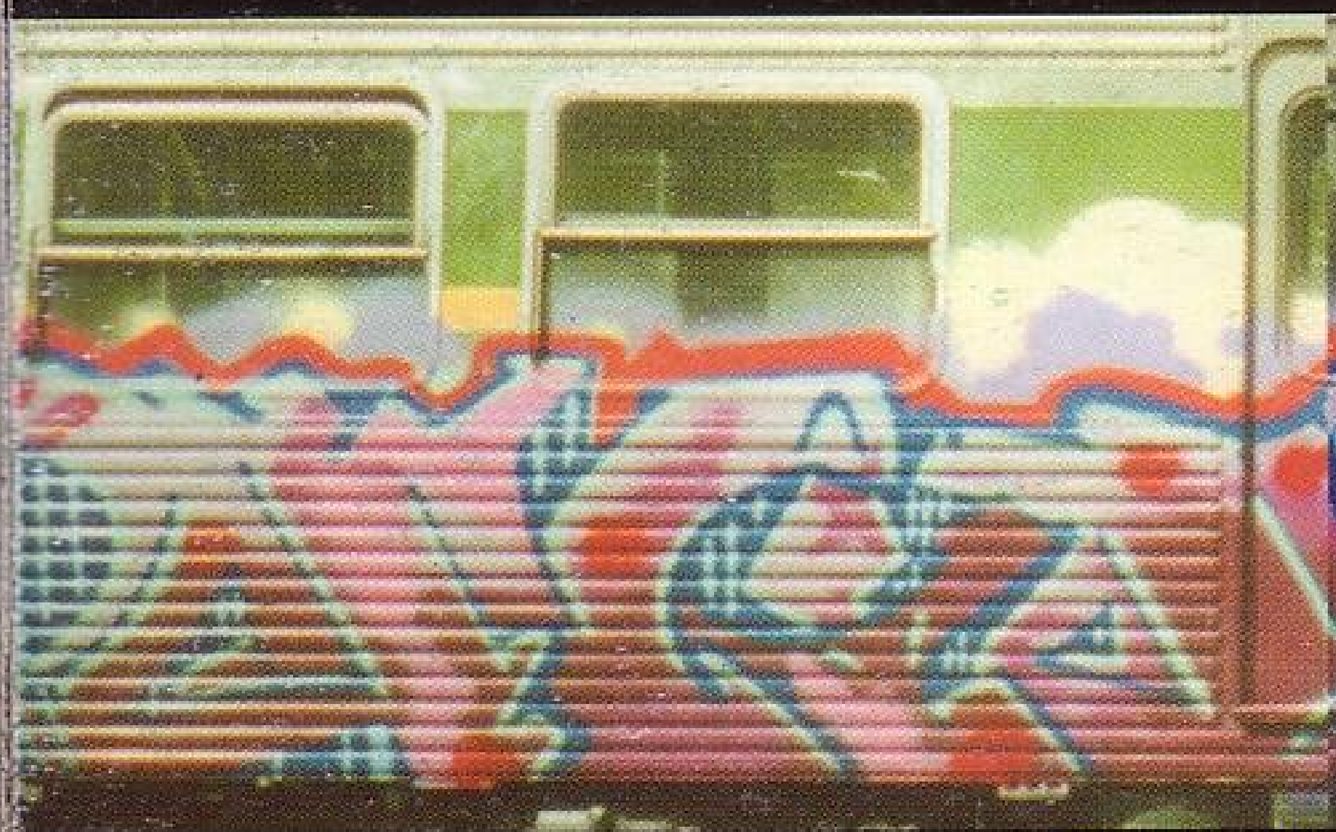
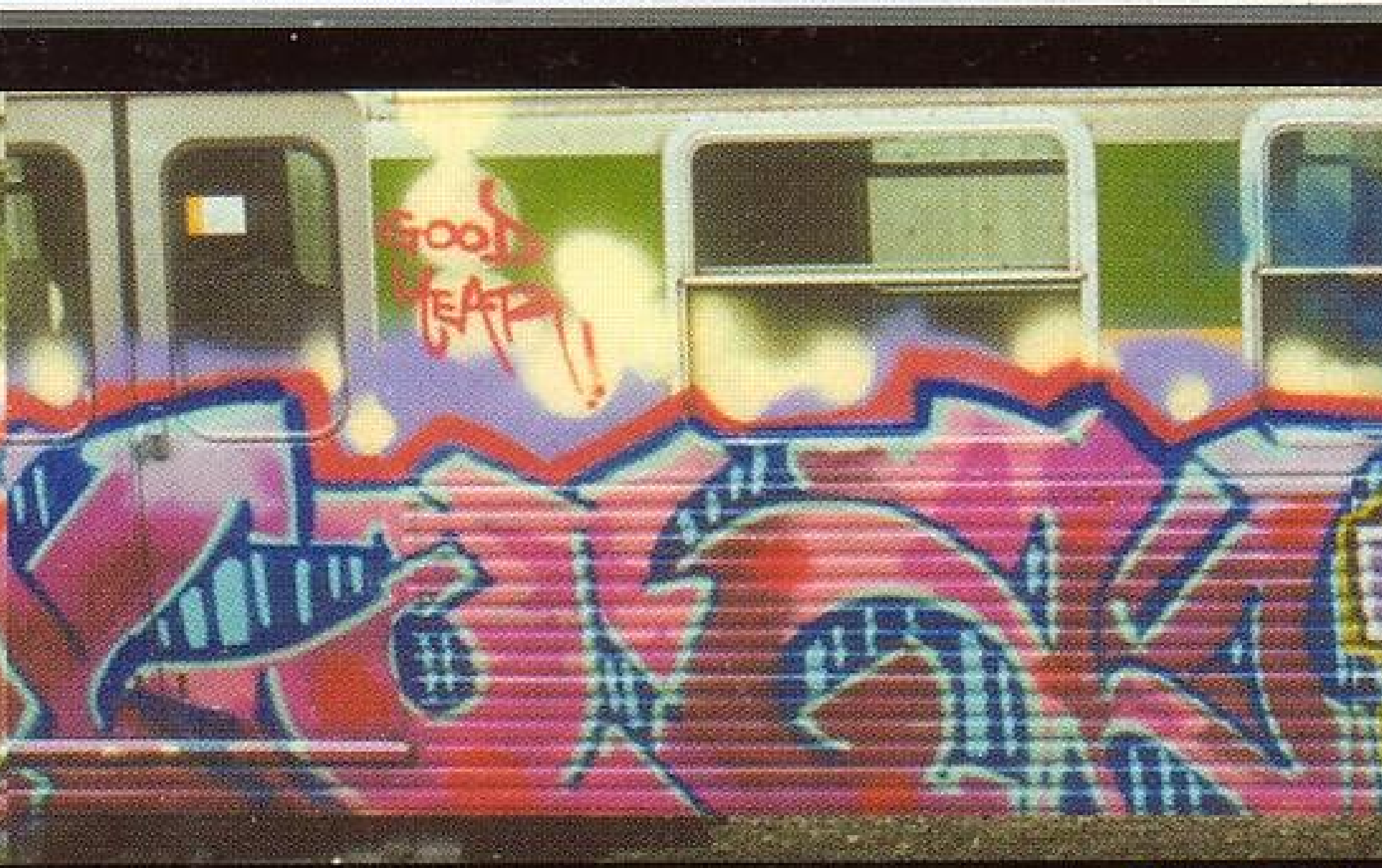
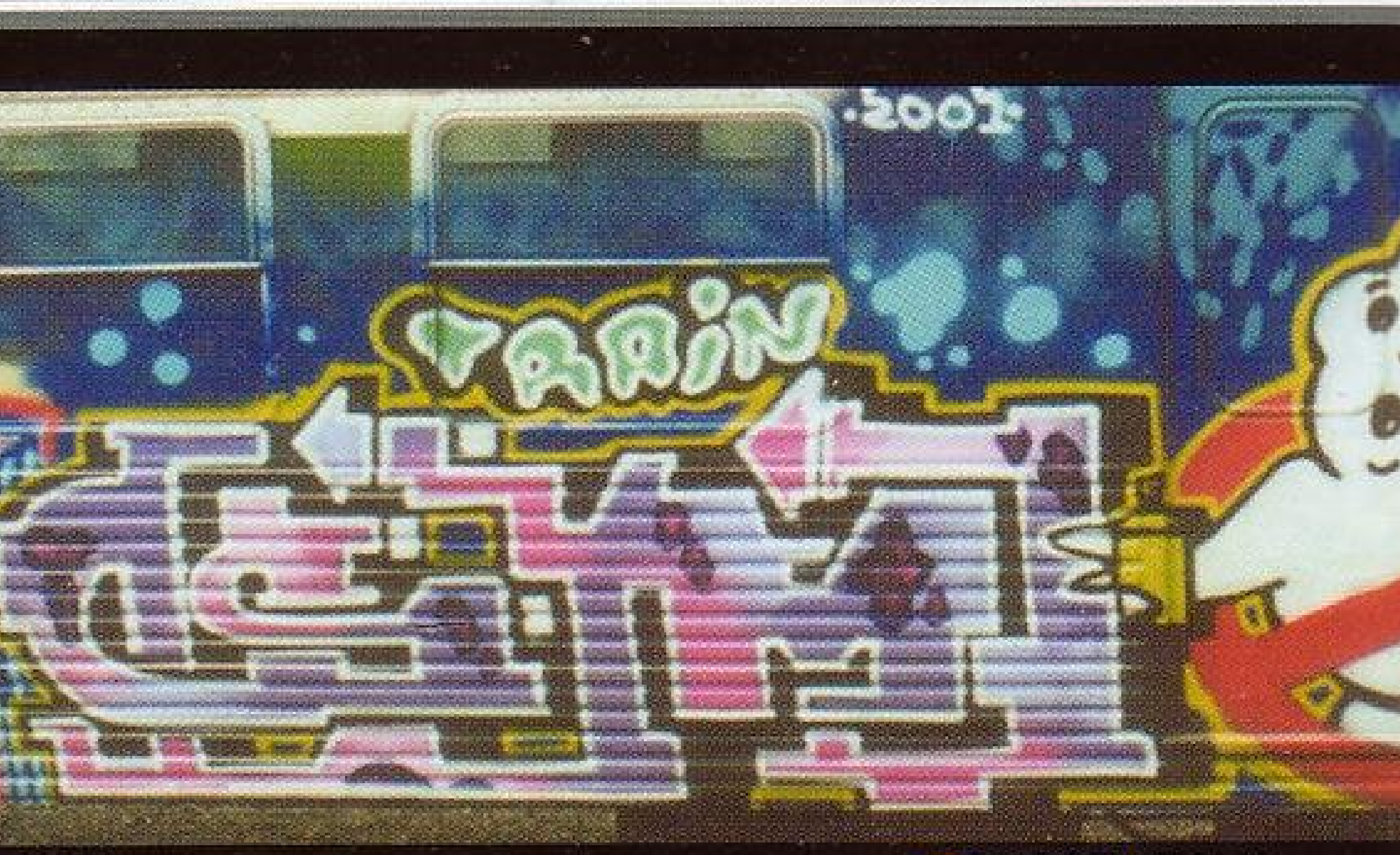


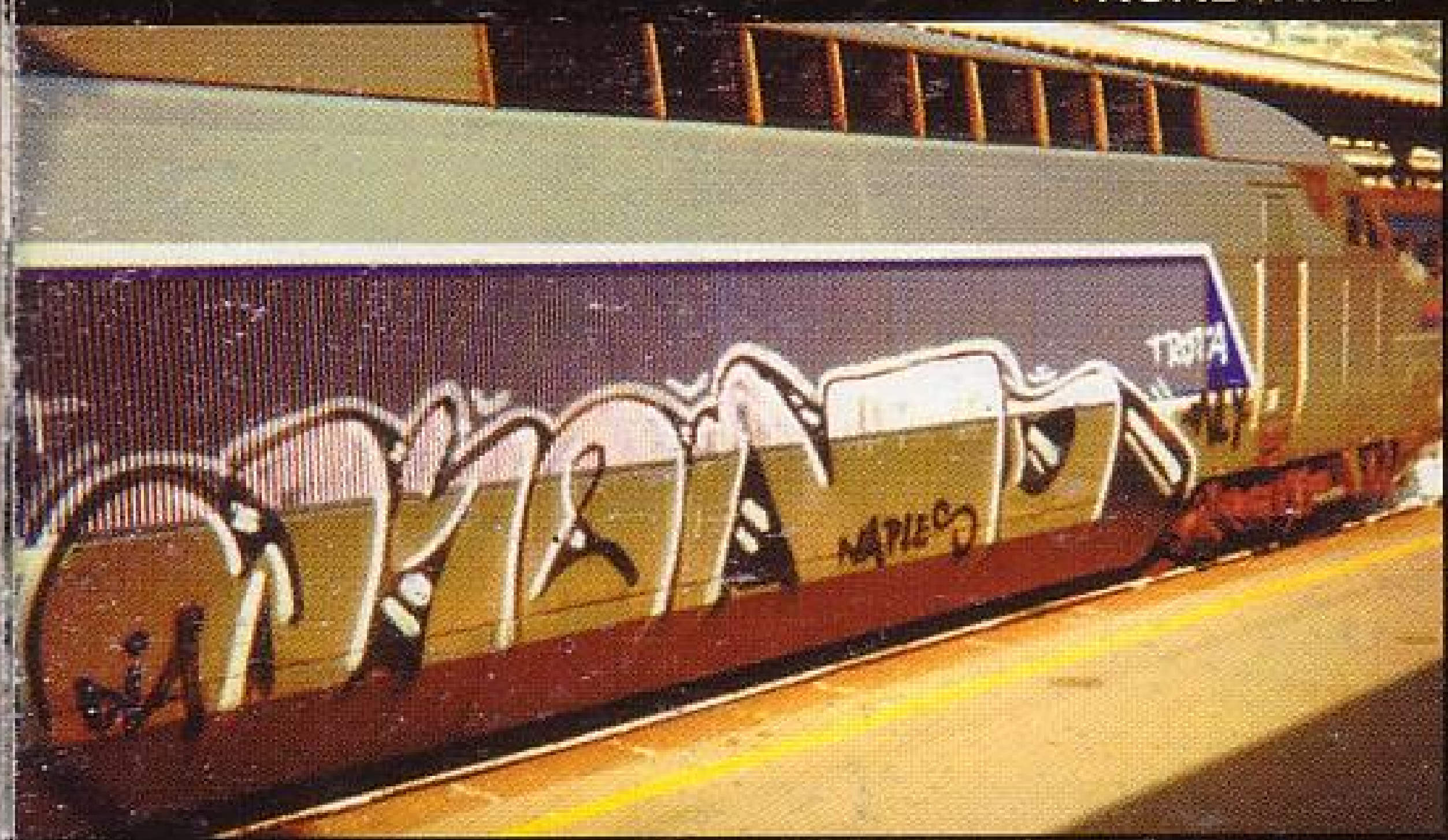
▼KOND | ITALY



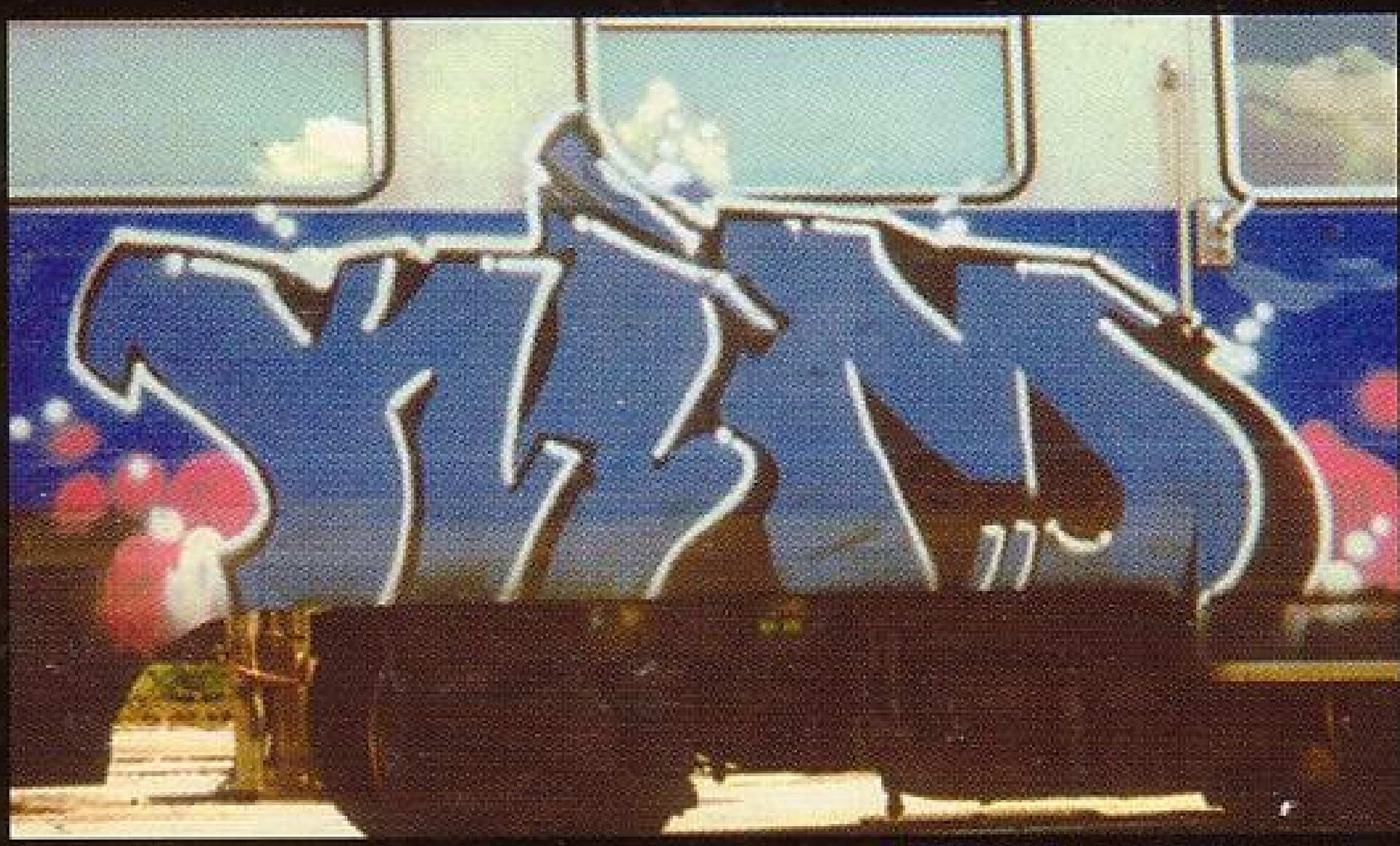
▼KIMBA | ITALY



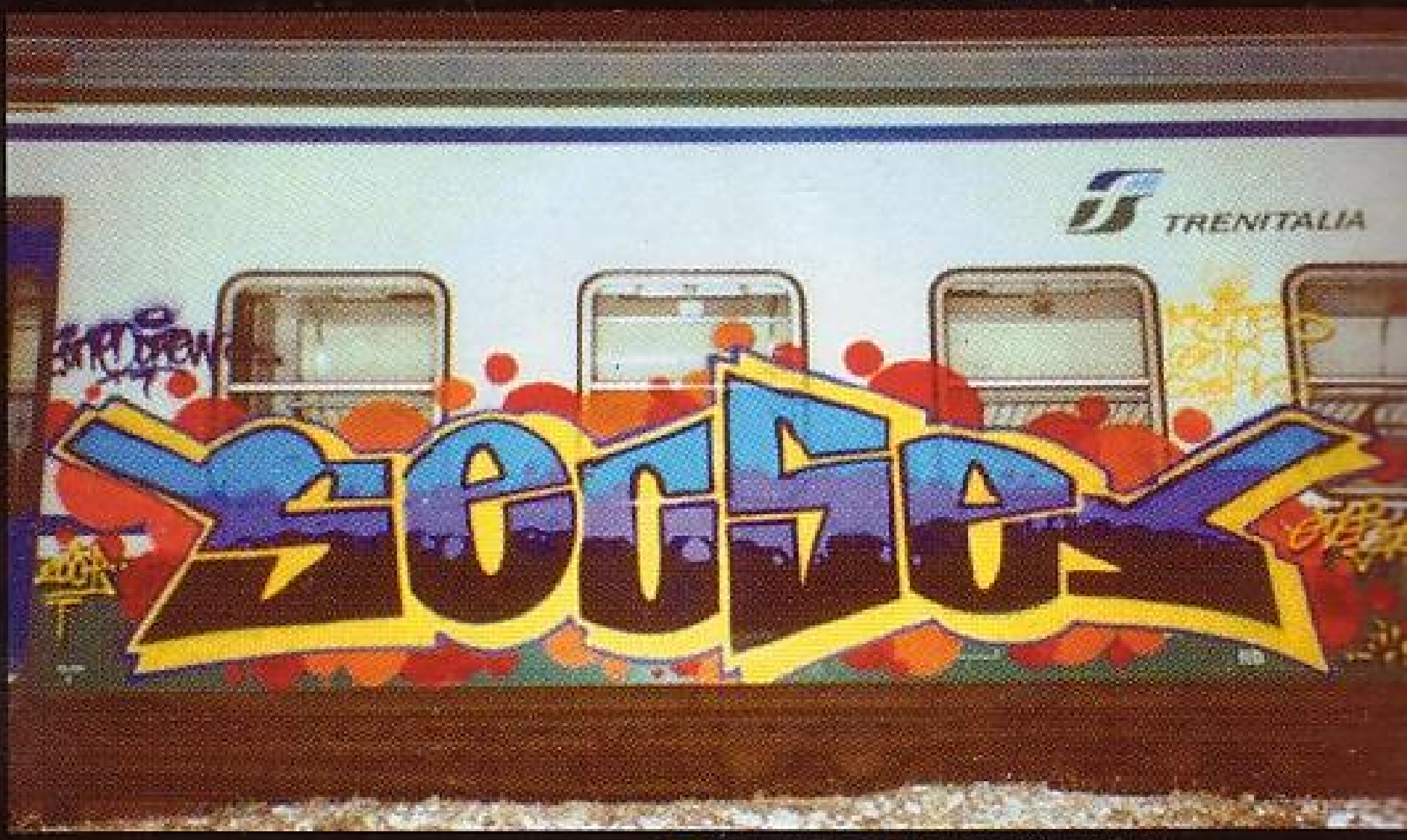
▼SECSE | ITALY



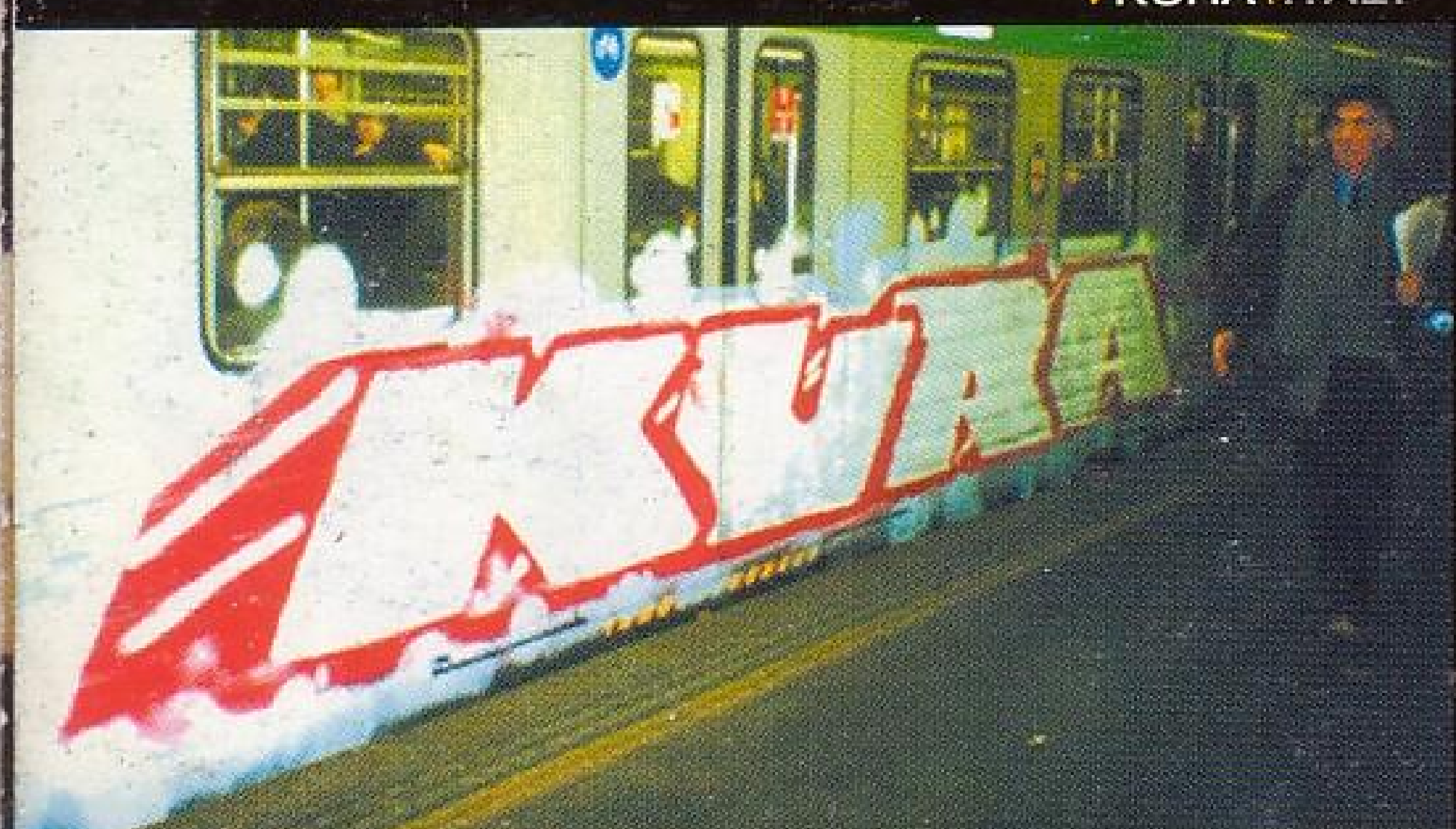
▼KURA | ITALY



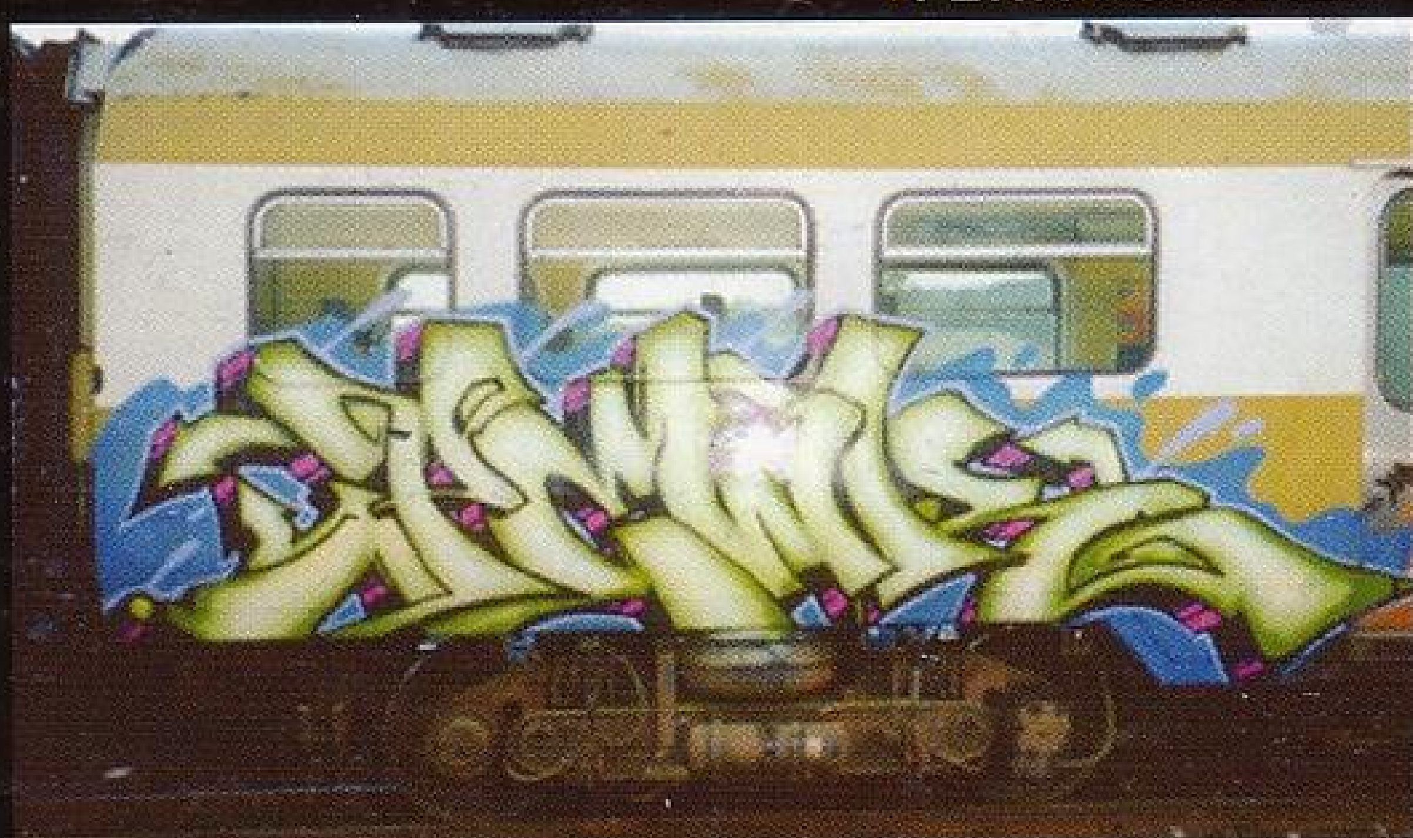
▼PEWK | AUSTRALIA



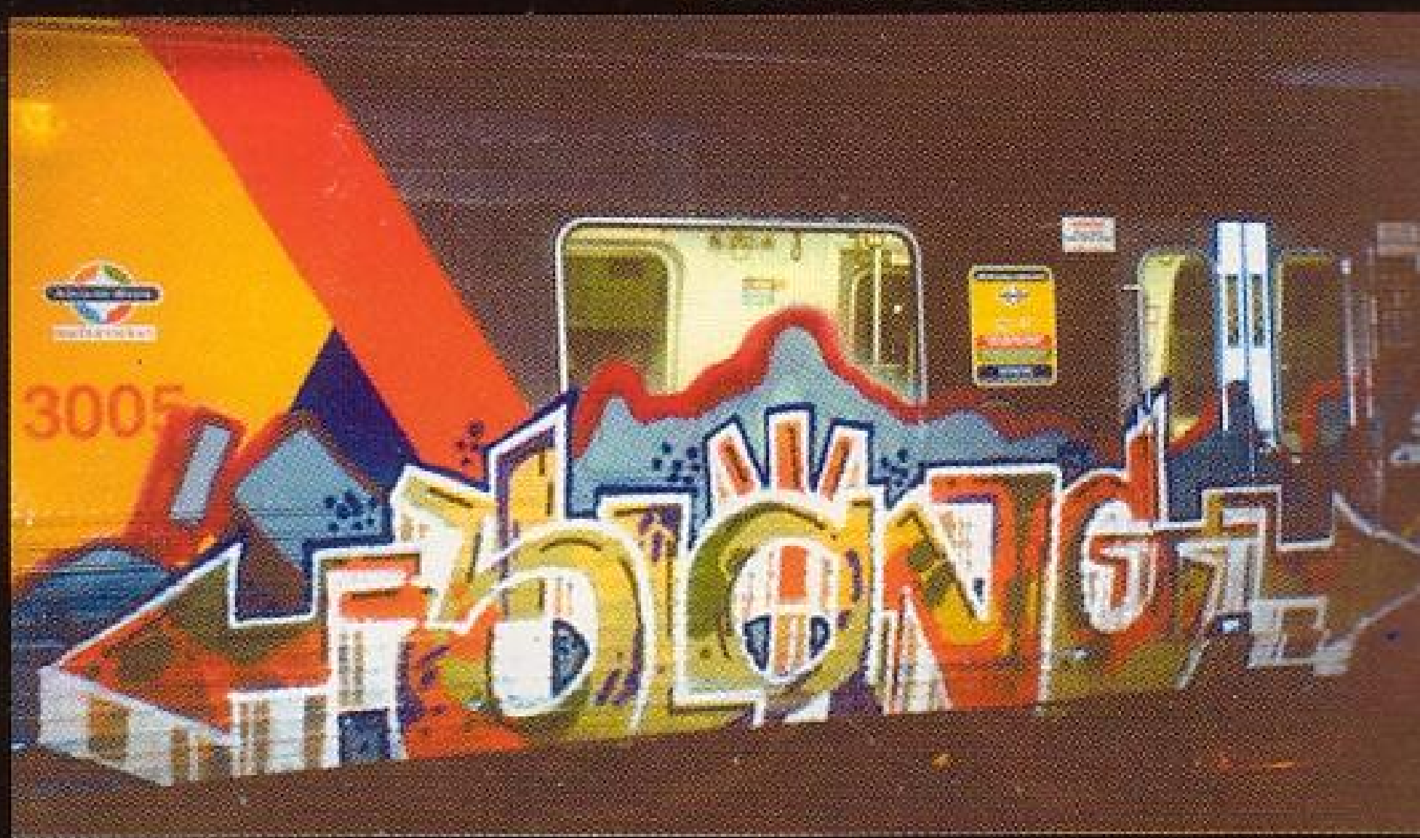
▼SLANG | AUSTRALIA



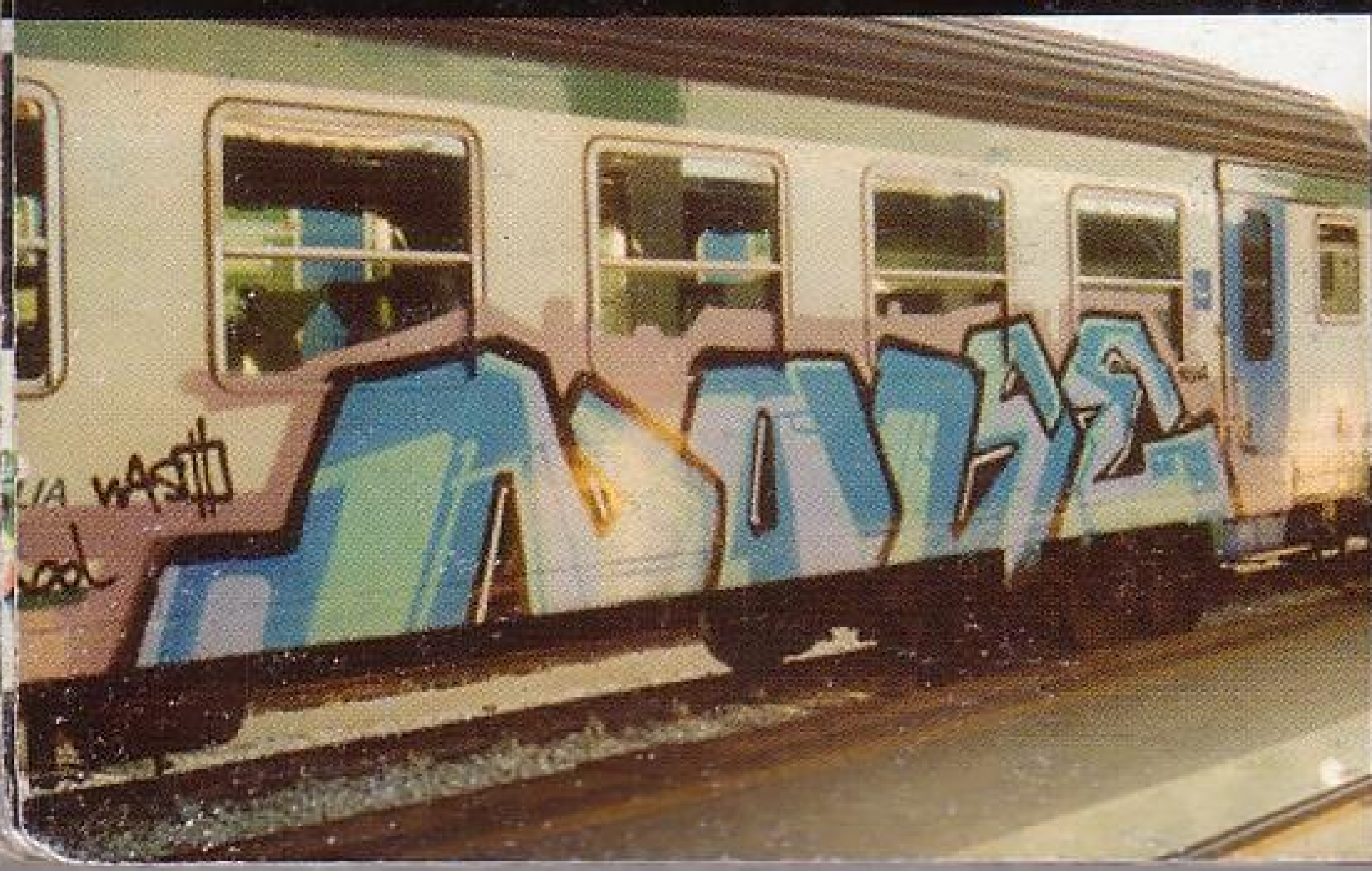
▼NOSE | ITALY

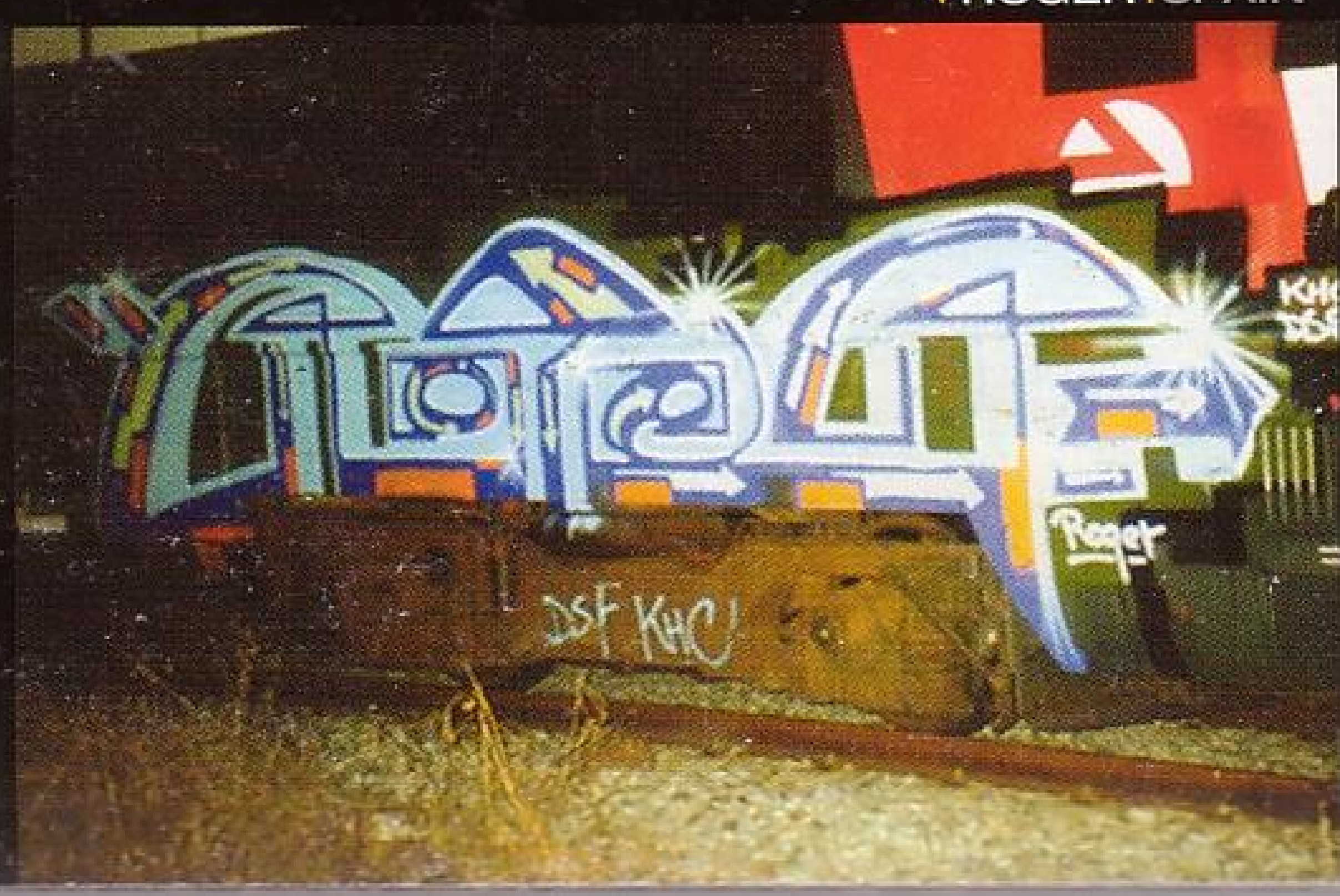


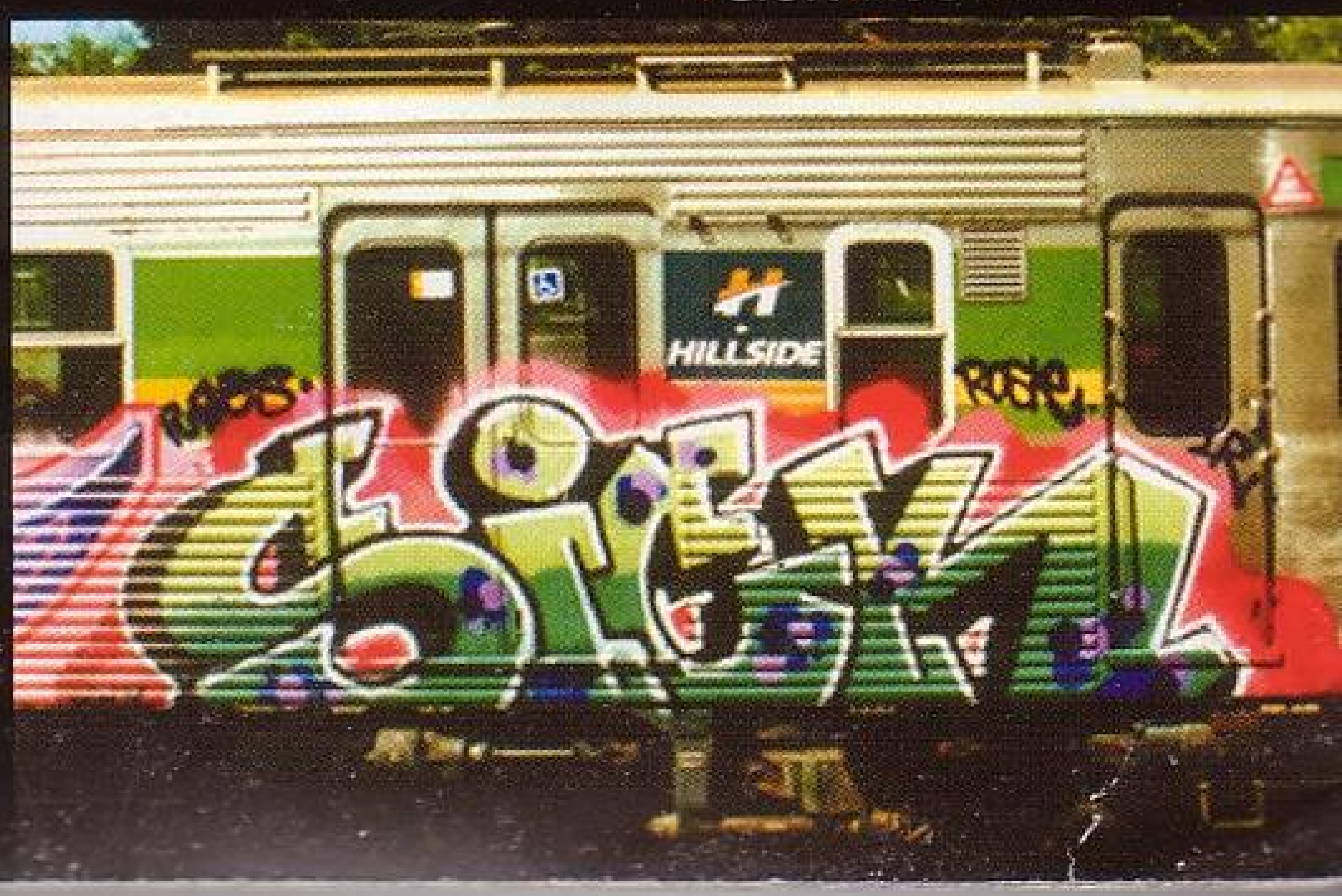
▼ROGER | SPAIN



▼SICK | AUSTRALIA







▲**DSF** | GERMANY

▲**DSF** | GERMANY

▲**EROK** | GERMANY

▲**SECSE** | ITALY

▲**MEDIE** | GERMANY

▲**AKUR** | AUSTRALIA

▼**TRAINBUSTERS** | AUSTRALIA

WHO YA GONNACALL?
BUSTERS

▼**ACD** | ITALY

▼**APEKS** | AUSTRALIA

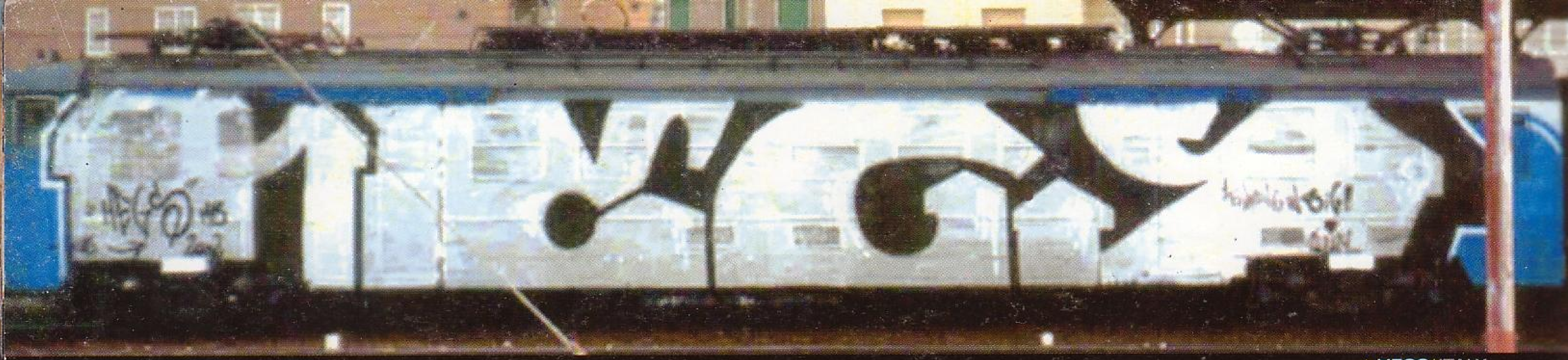
▼**KOND** | ITALY

▼**SMARTER** | AUSTRALIA

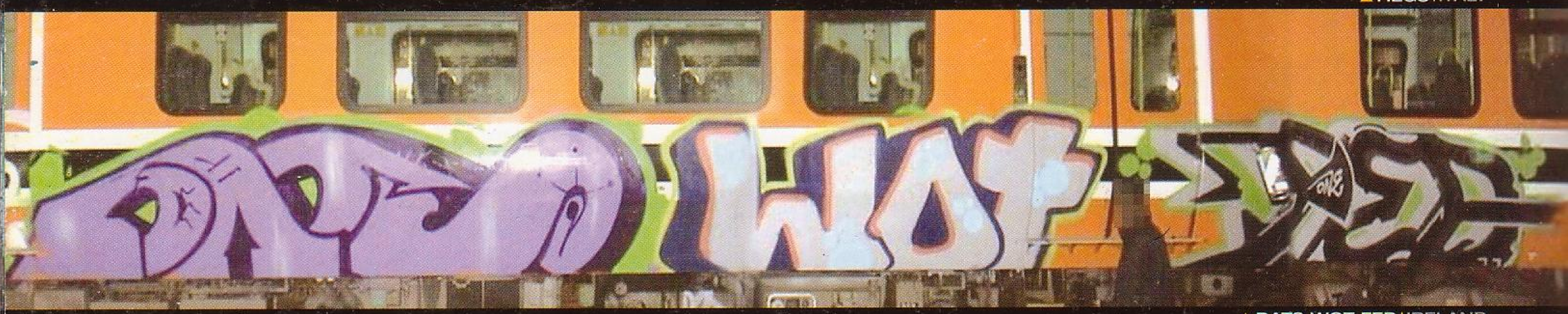
▼**DAWY** | ITALY

▼**HELAM** | AUSTRALIA

▼**JIGER** | AUSTRALIA



▲ HEGS | ITALY



▲ DATS WOT FED | IRELAND

WHENFUNISOUTLAWEDONLYTHEOUTLAWSWILLHAVEFUN

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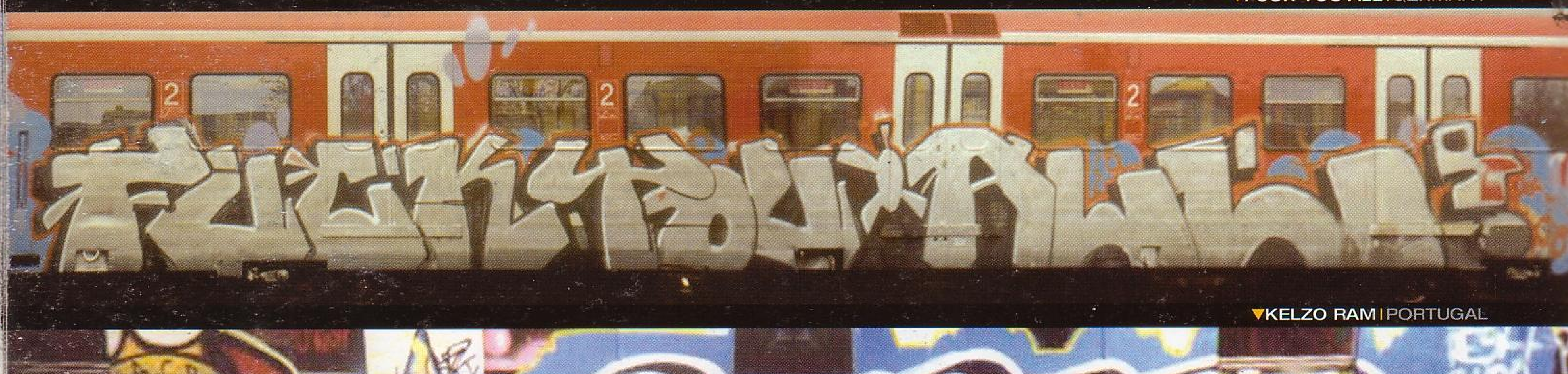
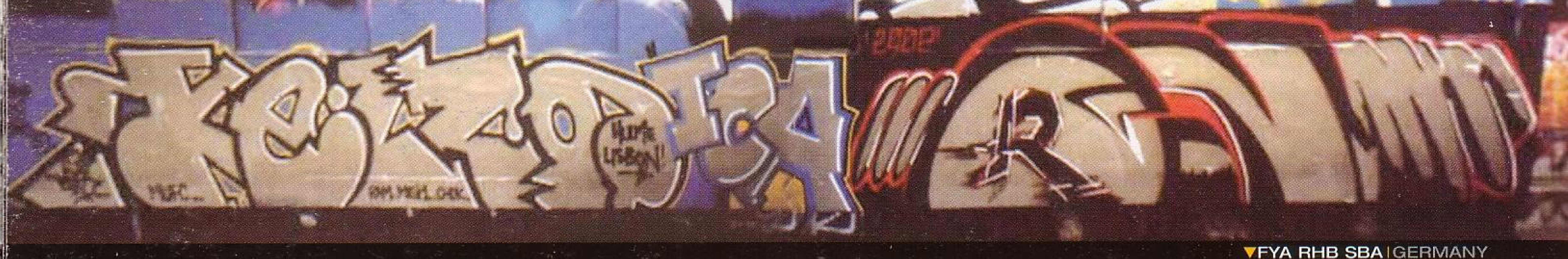
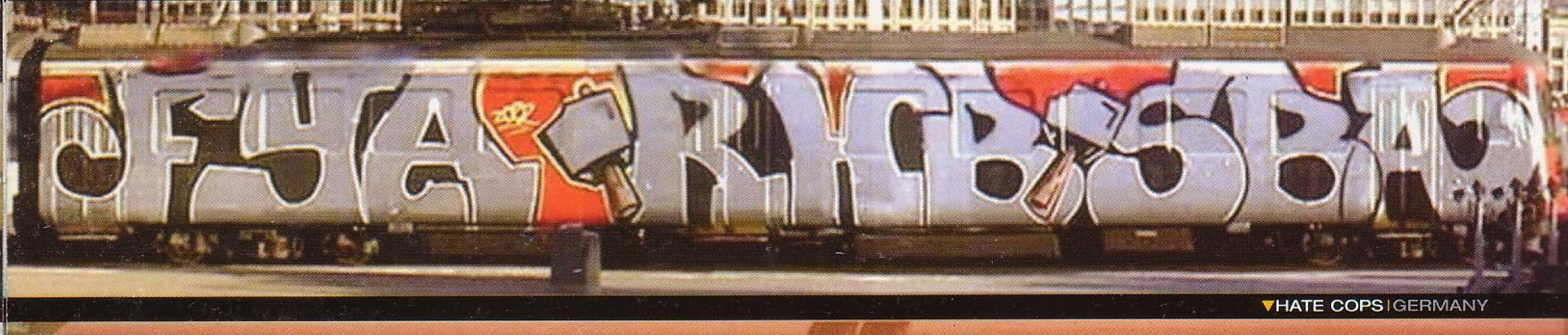
▼ FUCK YOU ALL | GERMANY



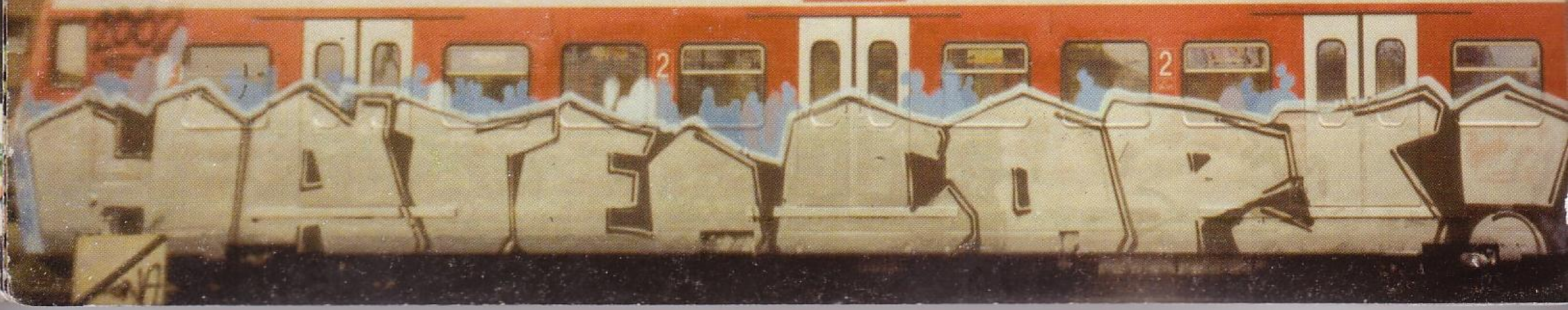
▼ KELZO RAM | PORTUGAL



▼ FYA RHB SBA | GERMANY



▼ HATE COPS | GERMANY



LOS ANGELES IS IN A STATE OF EMERGENCY. FOR THOSE LIVING IN THE CITY OF ANGELS DAUBING WITHOUT AUTHORISATION HECTIC AIN'T THE WORD. SECURITY IS RIGID; THE MEAN CLEANING MACHINE IS GASSED AND OPERATIONAL. MOREOVER, IF HEADS DON'T CATCH IT QUICK FROM EITHER OF THESE TWO THERE'S THE RISK TWINS NAMED GANG AND BULLET TO DODGE

For The Call To The Streets V: LA Takedown, Graphotism dialled 555-INFO and got through to the line manned by AWR-MSK, the thick bowlin' battalion that has Zeser, Sever, Revok, Saber, Gkae and Eklips holdin' it down. Noted notorious, they don't fuck around when it comes to spreading butter ability.

"Crew love, we got each others backs 'til the end," is how Eklips described his team's bond when we asked him the hows, the whys and the wherefores to AWR, MSK and LA's story: BIG UPS

CAN YOU LIST THE MEMBERS OF AWR-MSK? It would be difficult to list all the members, there's a lot of people who rep the crews that never even wrote - street soldiers, or cats that just hustle in the hood, or just family that roll with us. Some of the main heads painting right now would be Revok, Zeser, Sever, Saber, Gkae, Pusher, Arek, Bles, Grime, Mque, Shiver, Just195 and Hense to name a few. Then there's heads like Krush, Phable, Krises, Hazen, Coax, Twotone, Lone, Tyke, Some and Pure who still paint from time to time, just not as much as they used to. And then there's fam: Risky, Divine Styler, Mr Cartoon, Scandalous, Evidence and myself, Eklips.

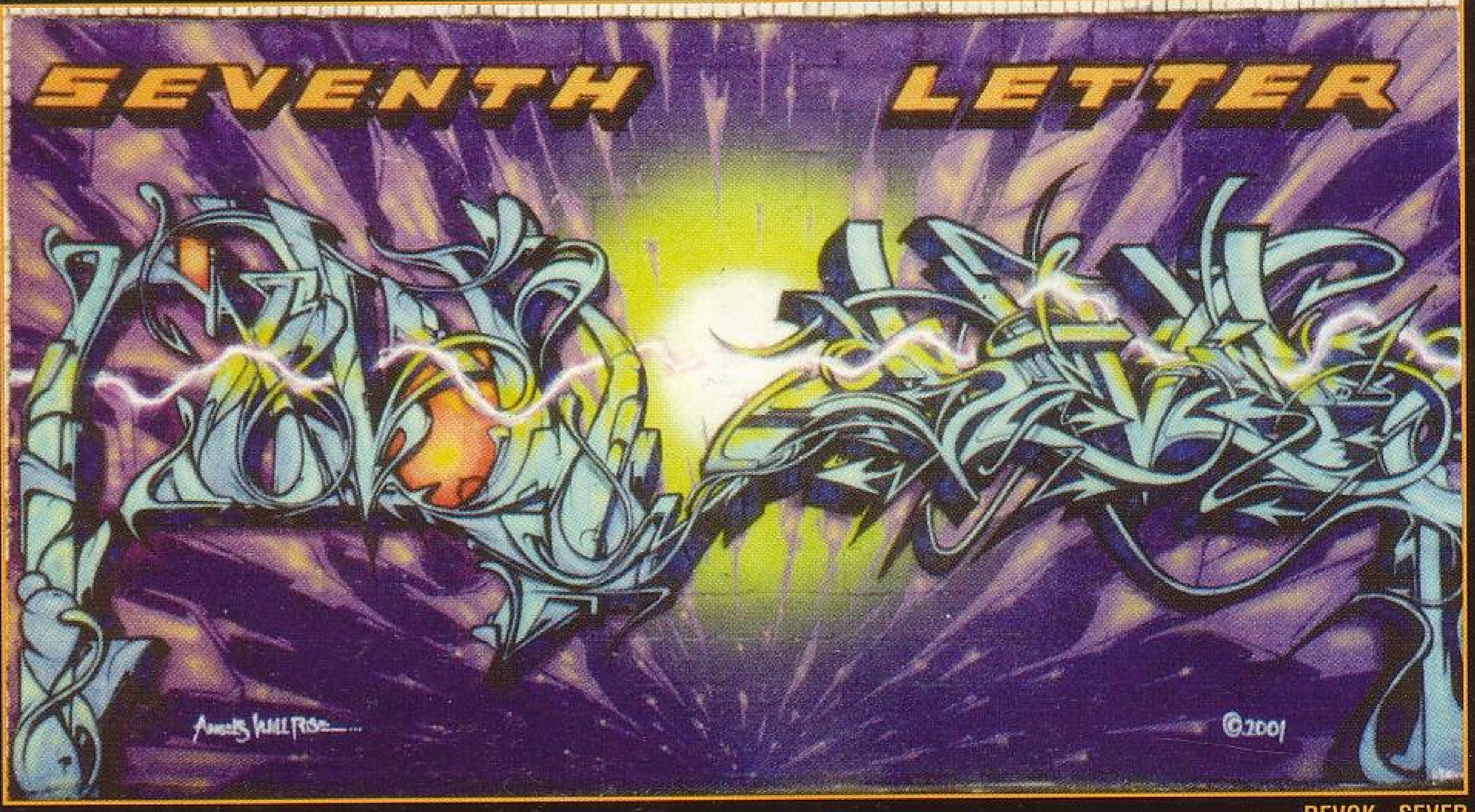
WHAT DO THE LETTERS STAND FOR? There are so many different sayings for both crews, but the originals are All Writes Reserved and Mad Society Kings.

THE TWO INITIALS ALWAYS SEEM TO APPEAR TOGETHER AFTER A WRITER'S NAME. ARE THEY TWO SEPARATE CREWS? AWR and MSK were originally two different crews from two different eras built by the same foundation. AWR being a little bit older, and MSK being the newer generation. Originally, MSK was a stepping stone into AWR that later became a strong crew on its own. AWR and MSK where both started by the same person so we've always been like one. Nowadays, we've moulded into one strong force even though we don't all write both crews names.

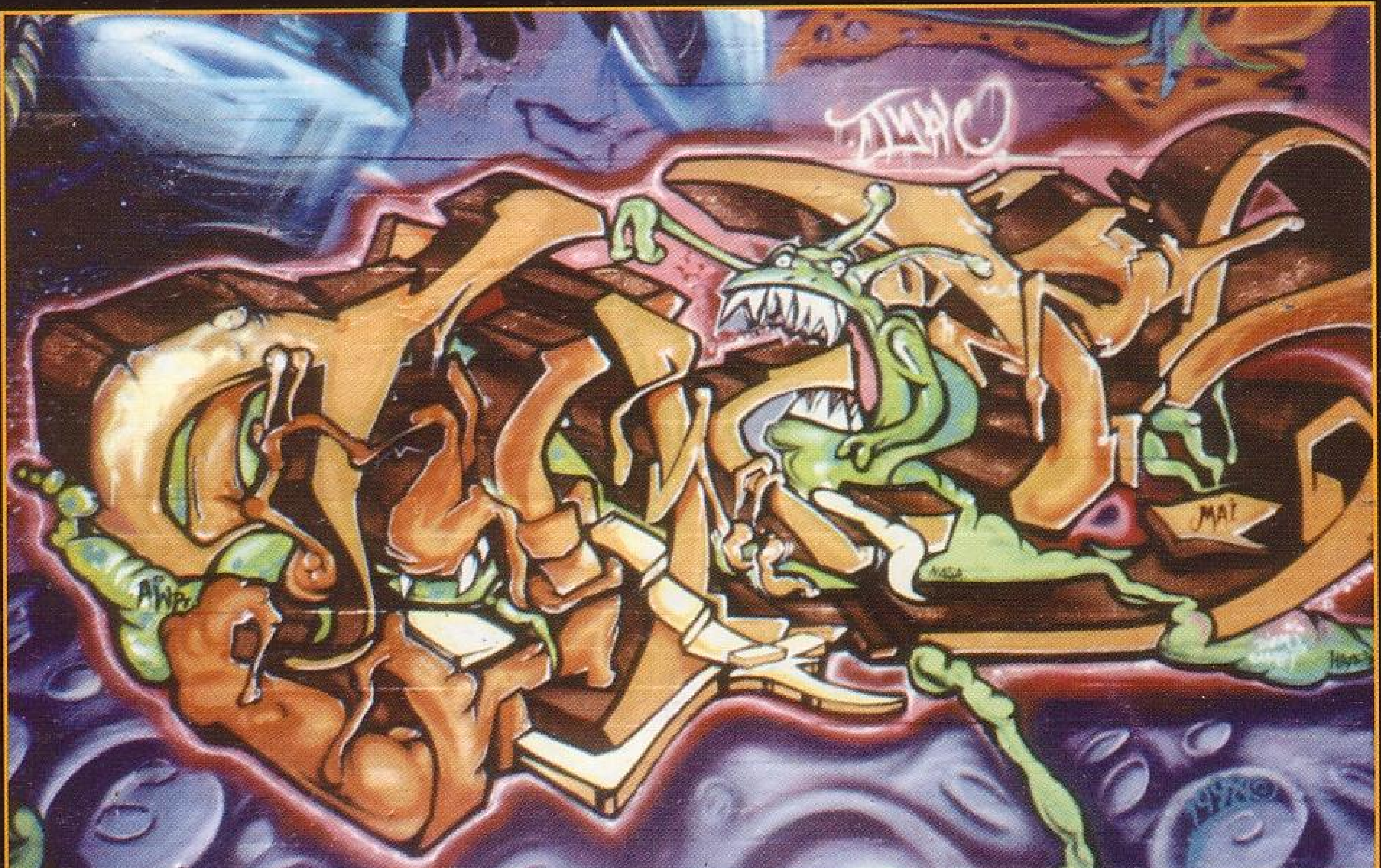
HOW LONG HAVE THEY BEEN IN EFFECT? AWR was started in 1988, MSK came out in 1989 and then revamped in the early 90s.

WHAT OTHER LA CREWS WOULD YOU GIVE PROPS TO AND WHY? There are so many dope crews in LA, both from back in the days and right now. It would be impossible to mention them all but a few off the top of my head are KSN, WCA, K2STN, CBS, K4P, UTI, LTS, LOD, OTR, TKO, MAK, SH, COI… There are so many, many more that have put in work and risked their freedom for this lifestyle.

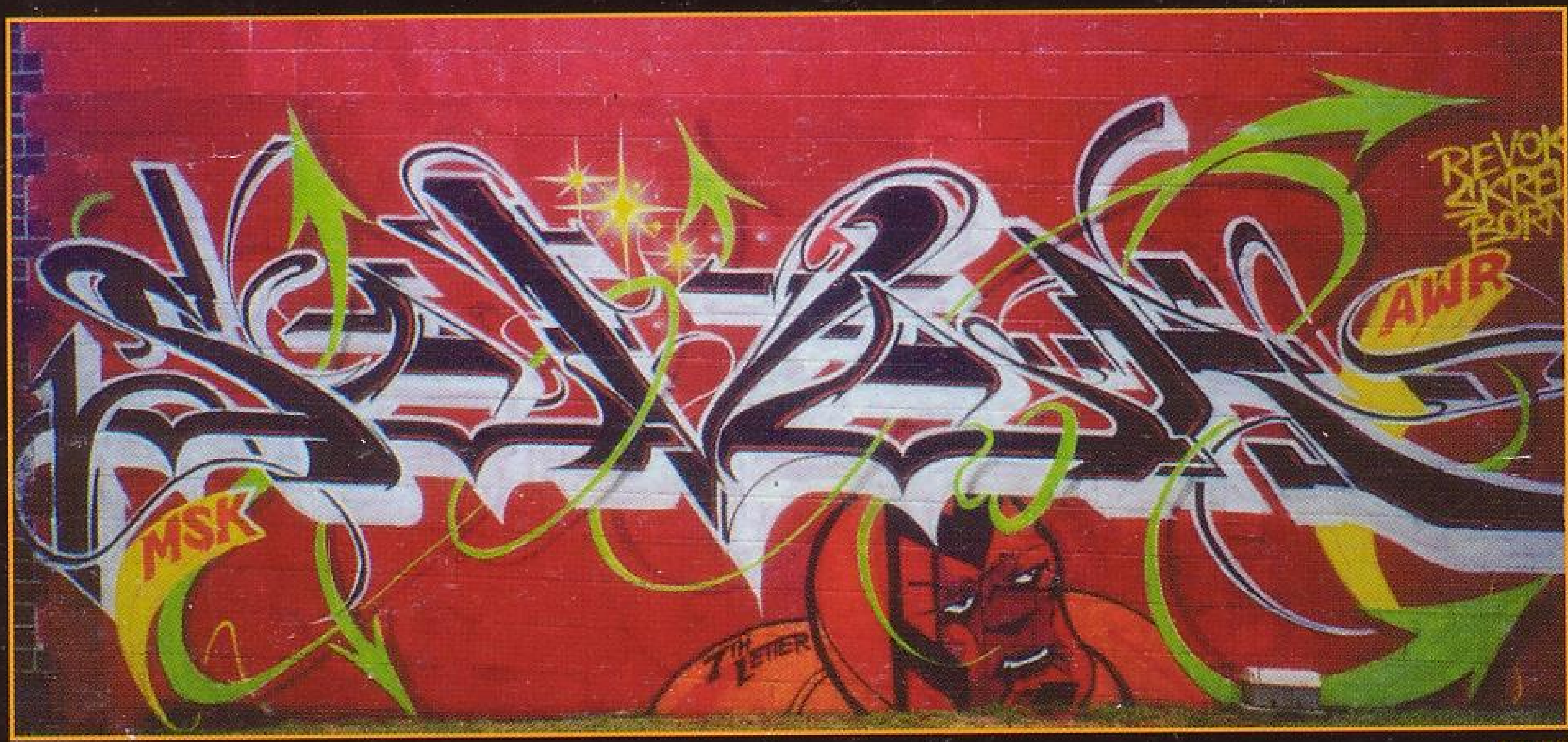
BOMBING WISE, WHO WERE SOME OF THE PIONEERS ON THE STREETS OF LA? WHEN WAS THIS AND FOR WHAT WERE THEY NOTED? The first person I saw bombing tags, throw ups, streets, freeways and piecing walls would be Miner WCA. Then



REVOK · SEVER



TYKE



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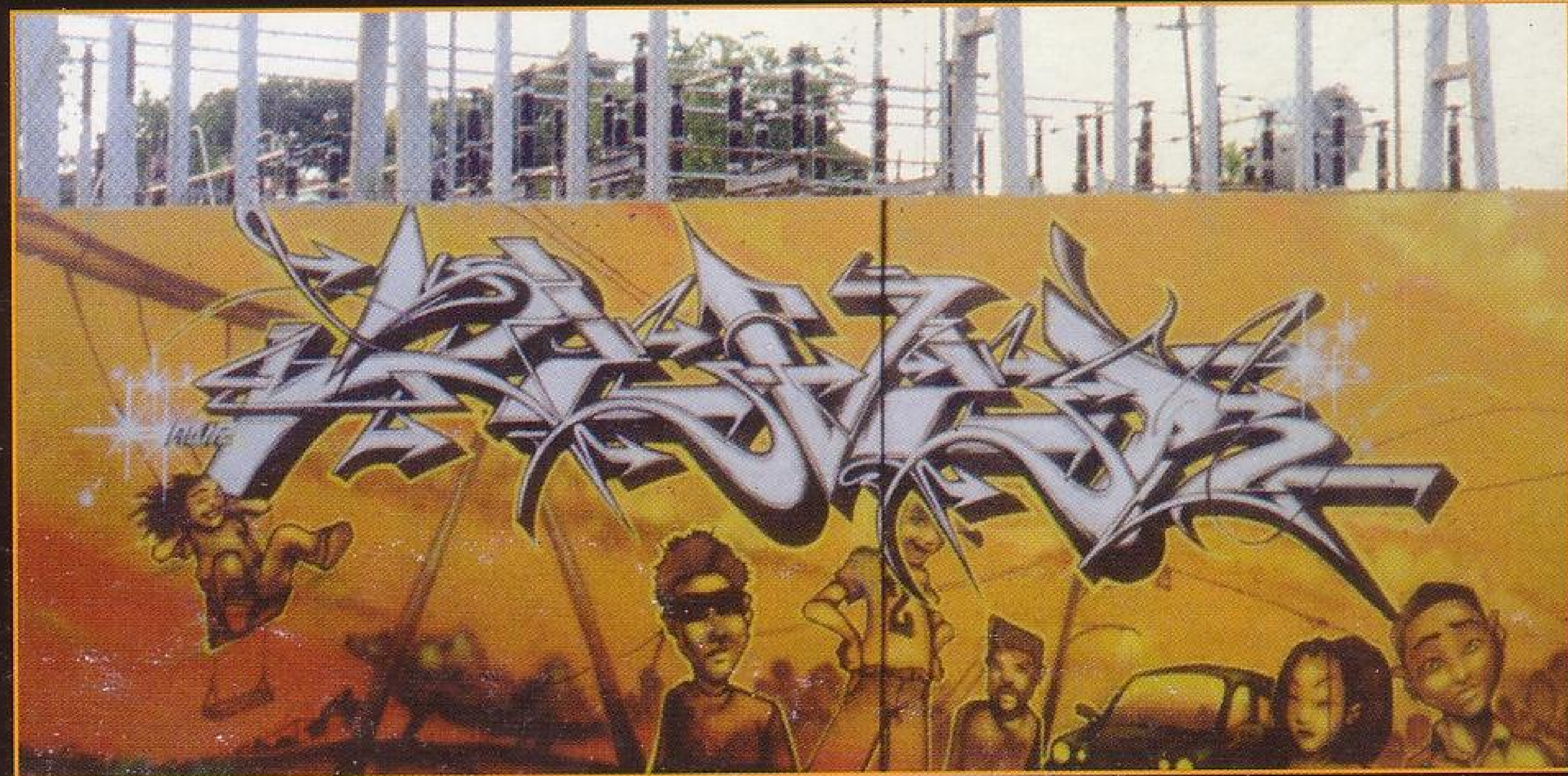

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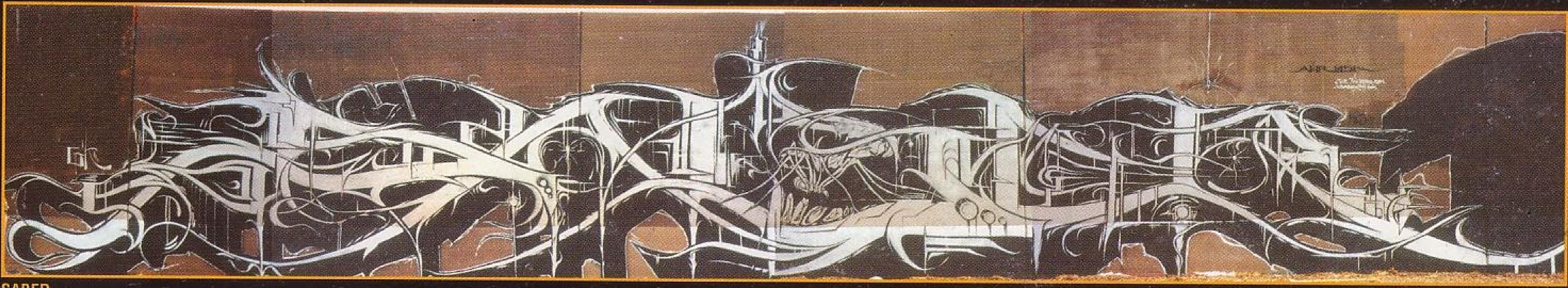
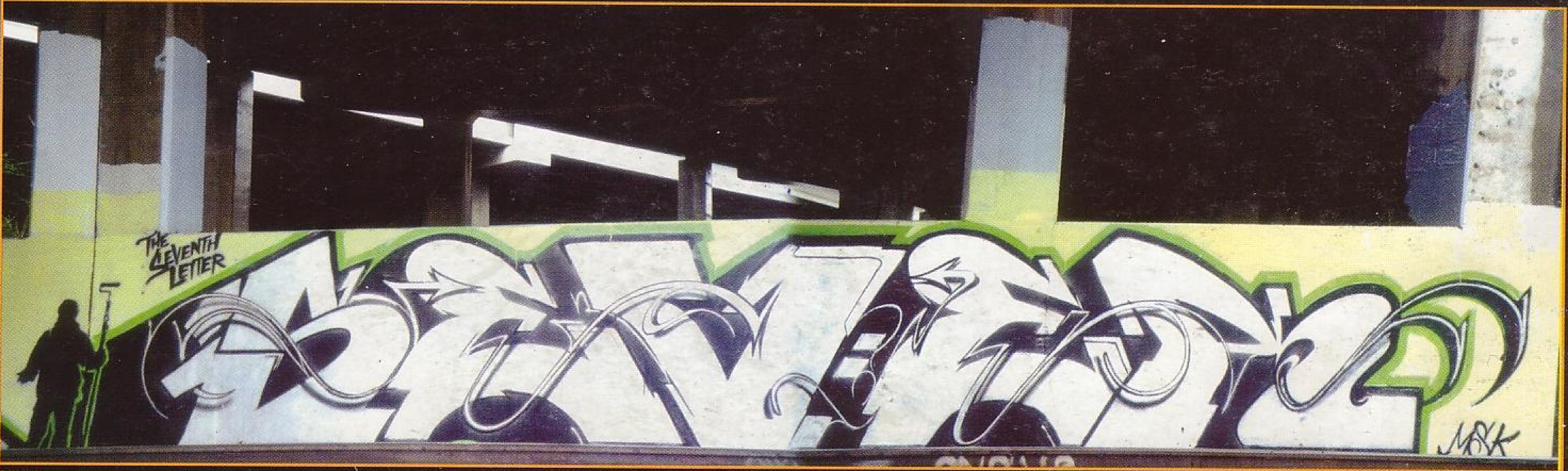


SABER



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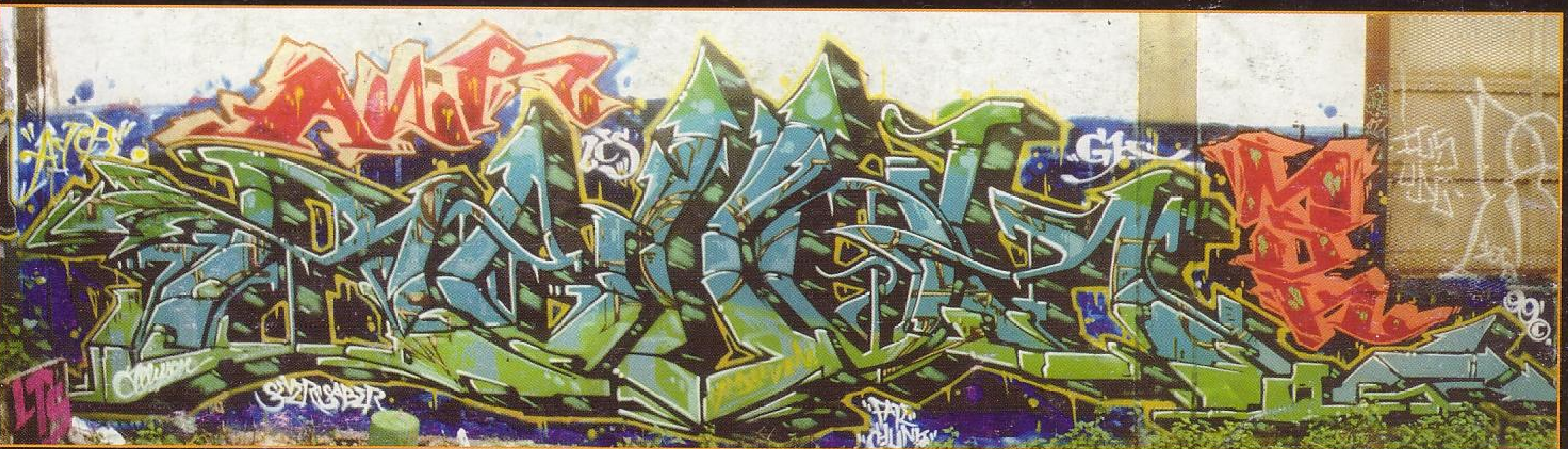
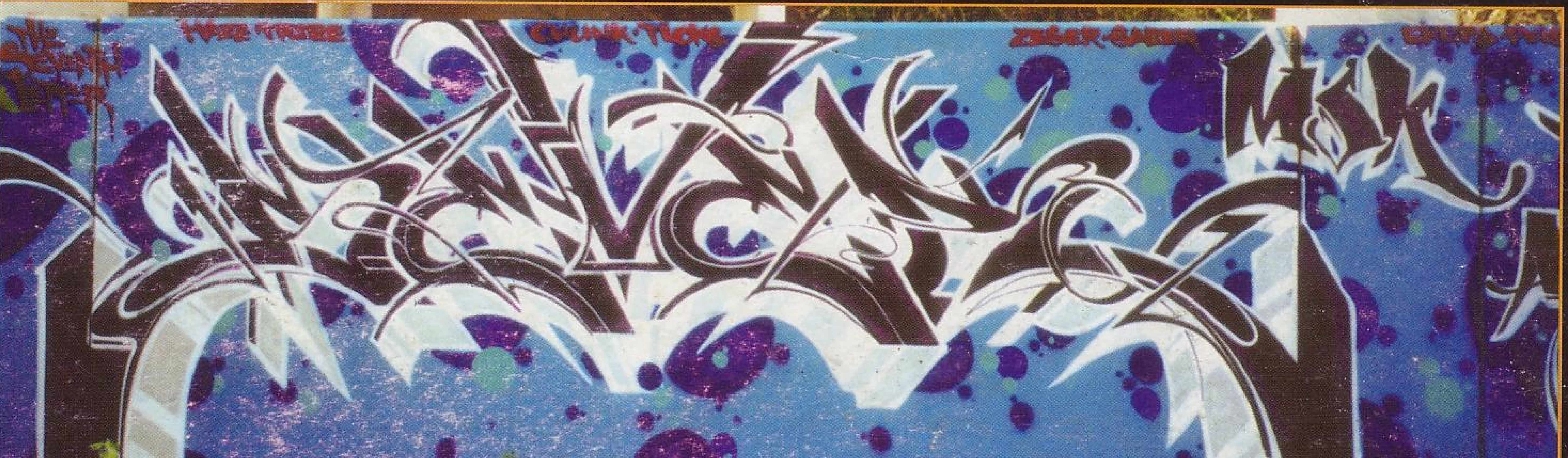


REVOK



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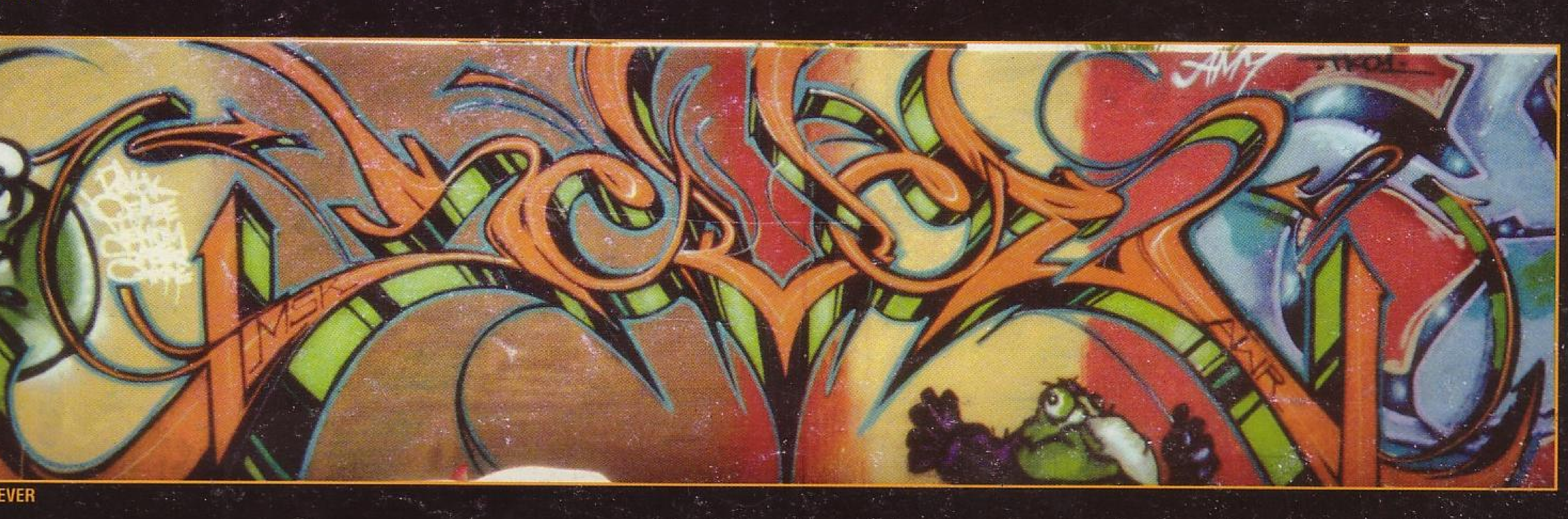

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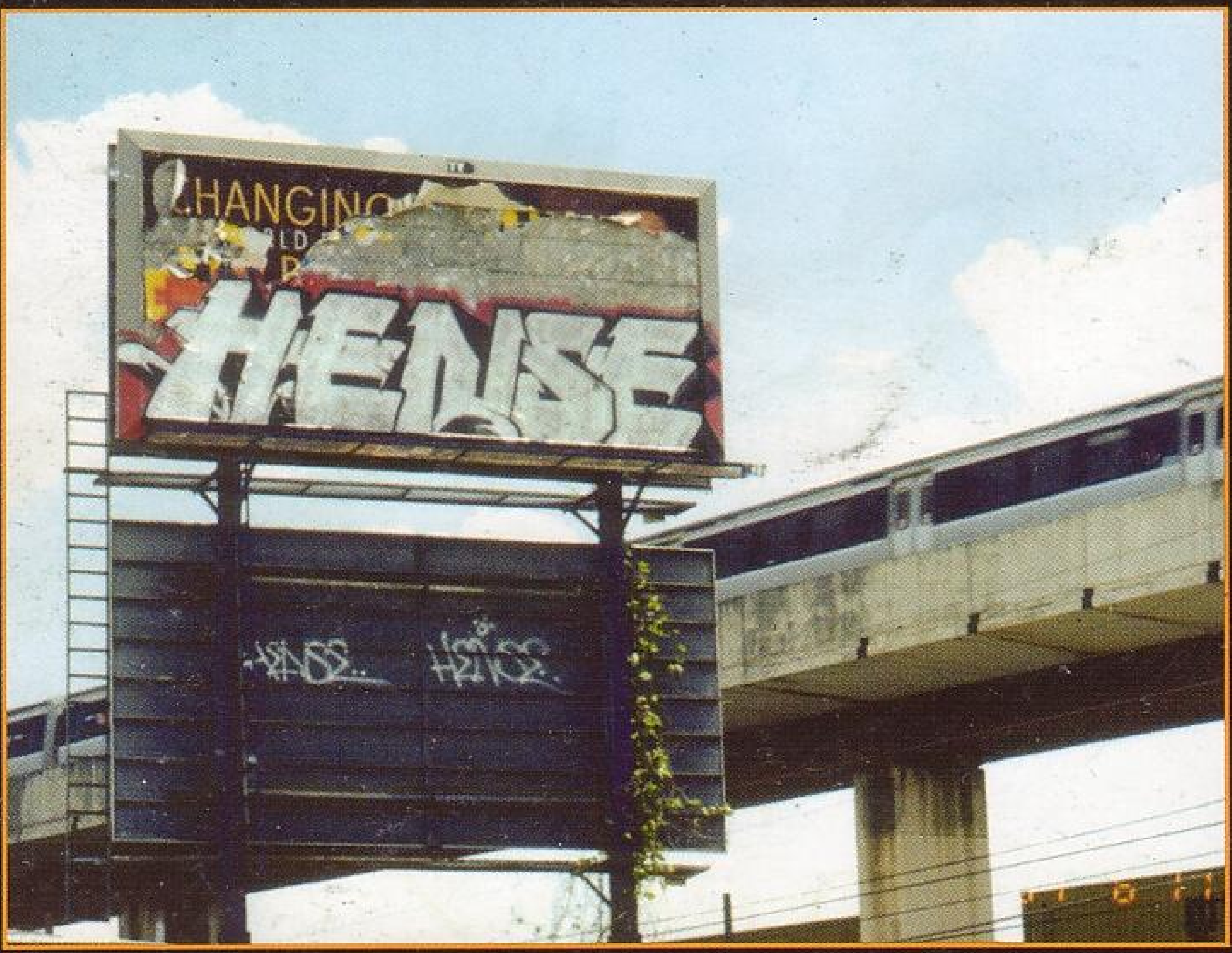
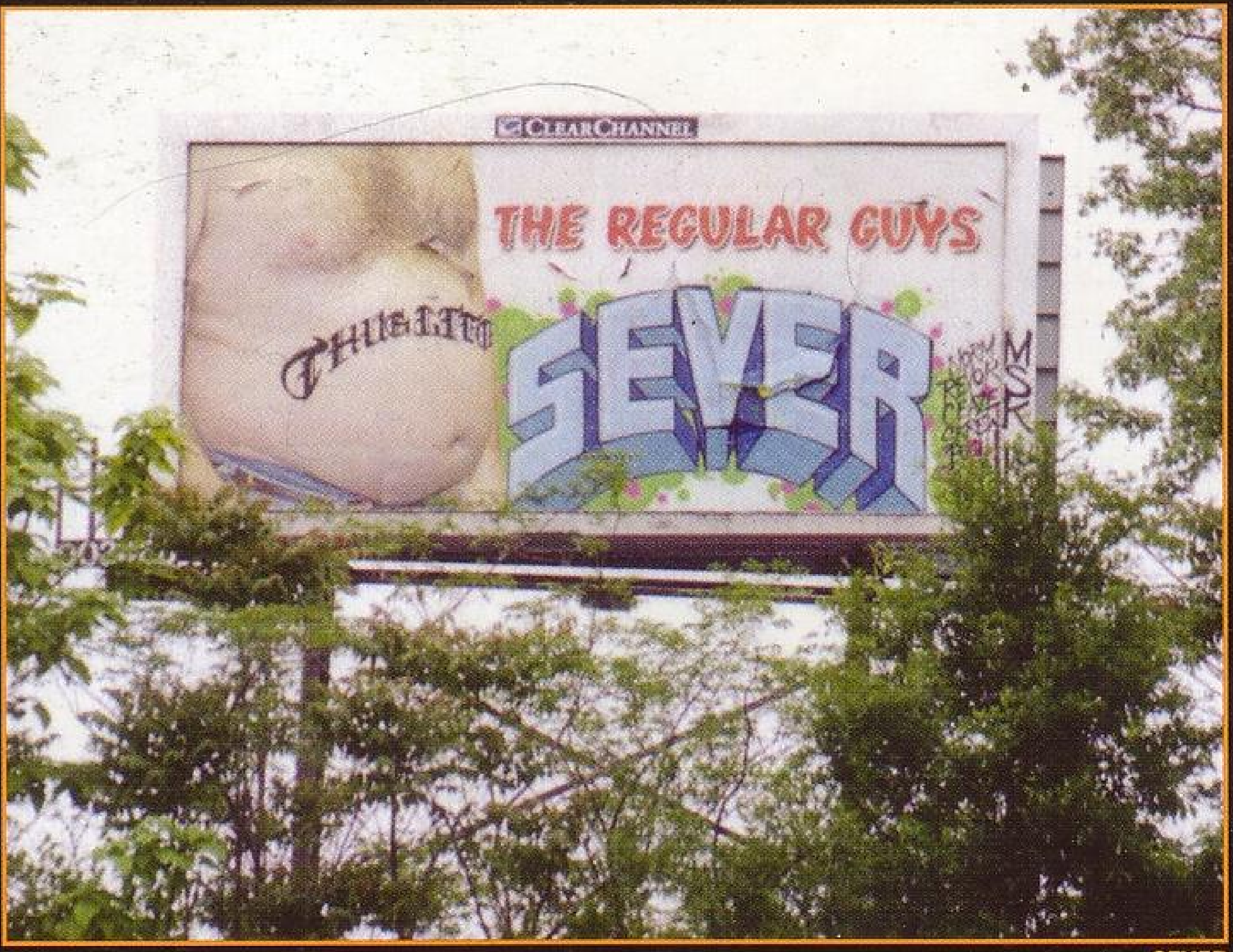
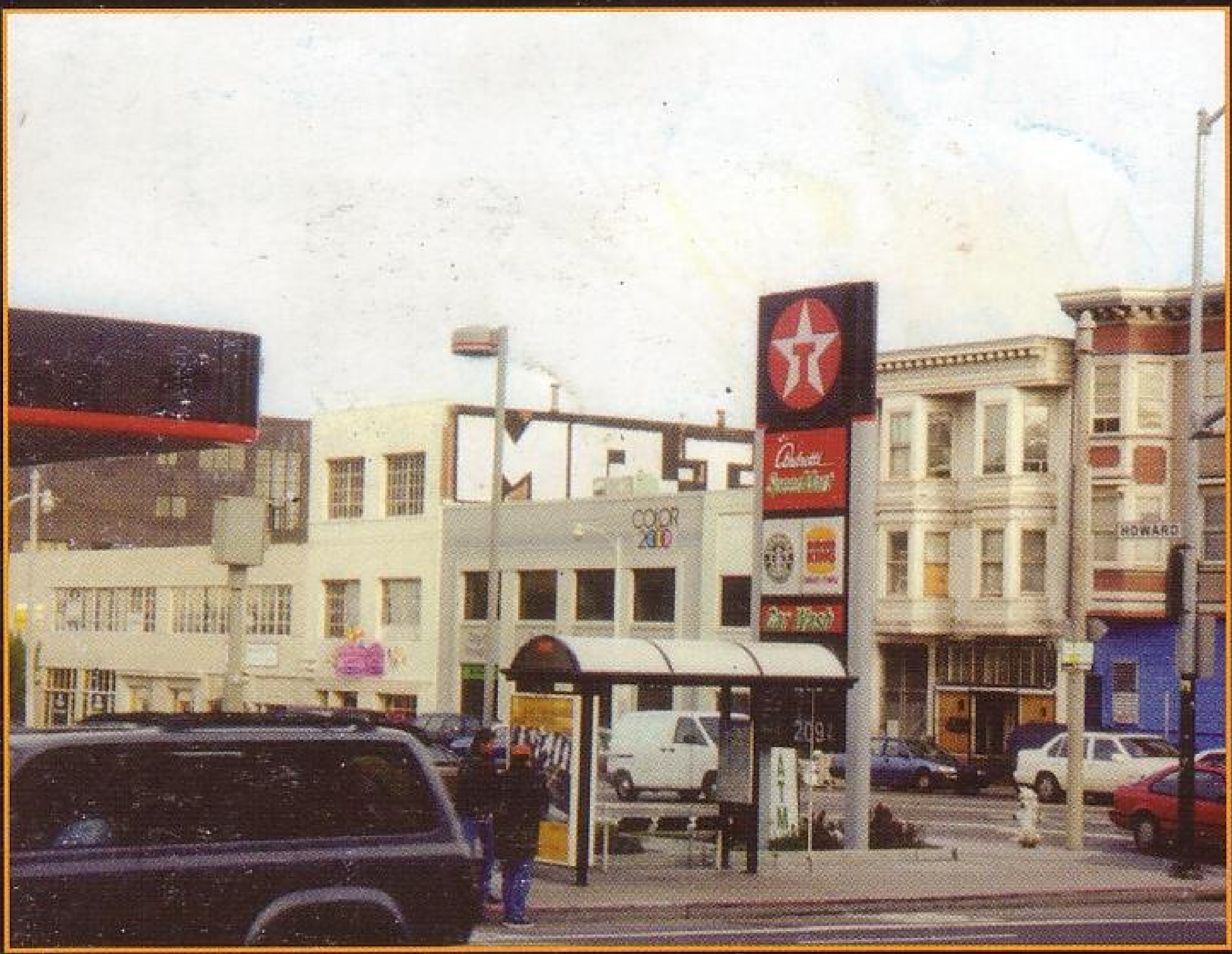

CHANGING
HENSE

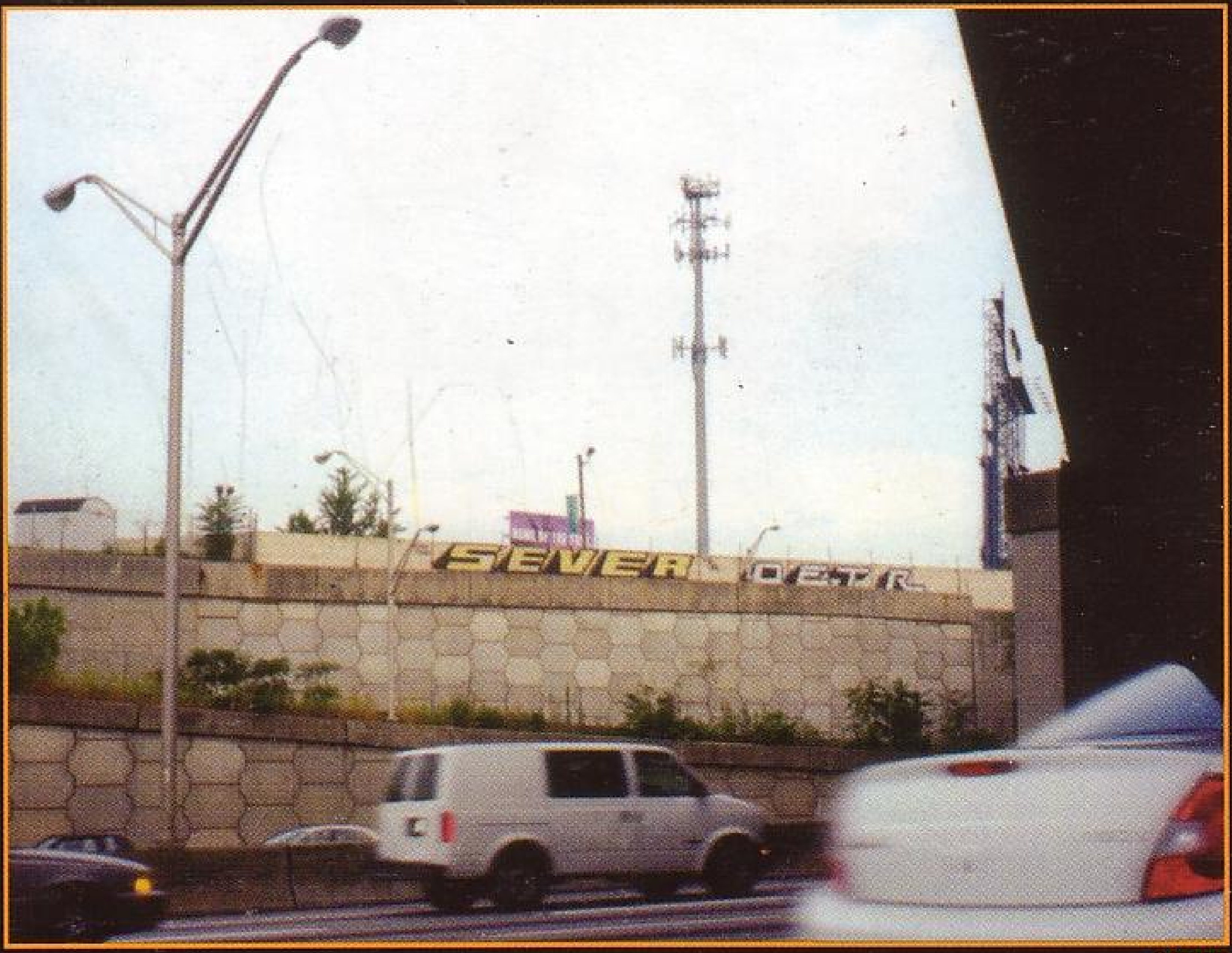
HENSE


CLEAR CHANNEL
THE REGULAR GUYS
SEVER

SEVER



MQUE



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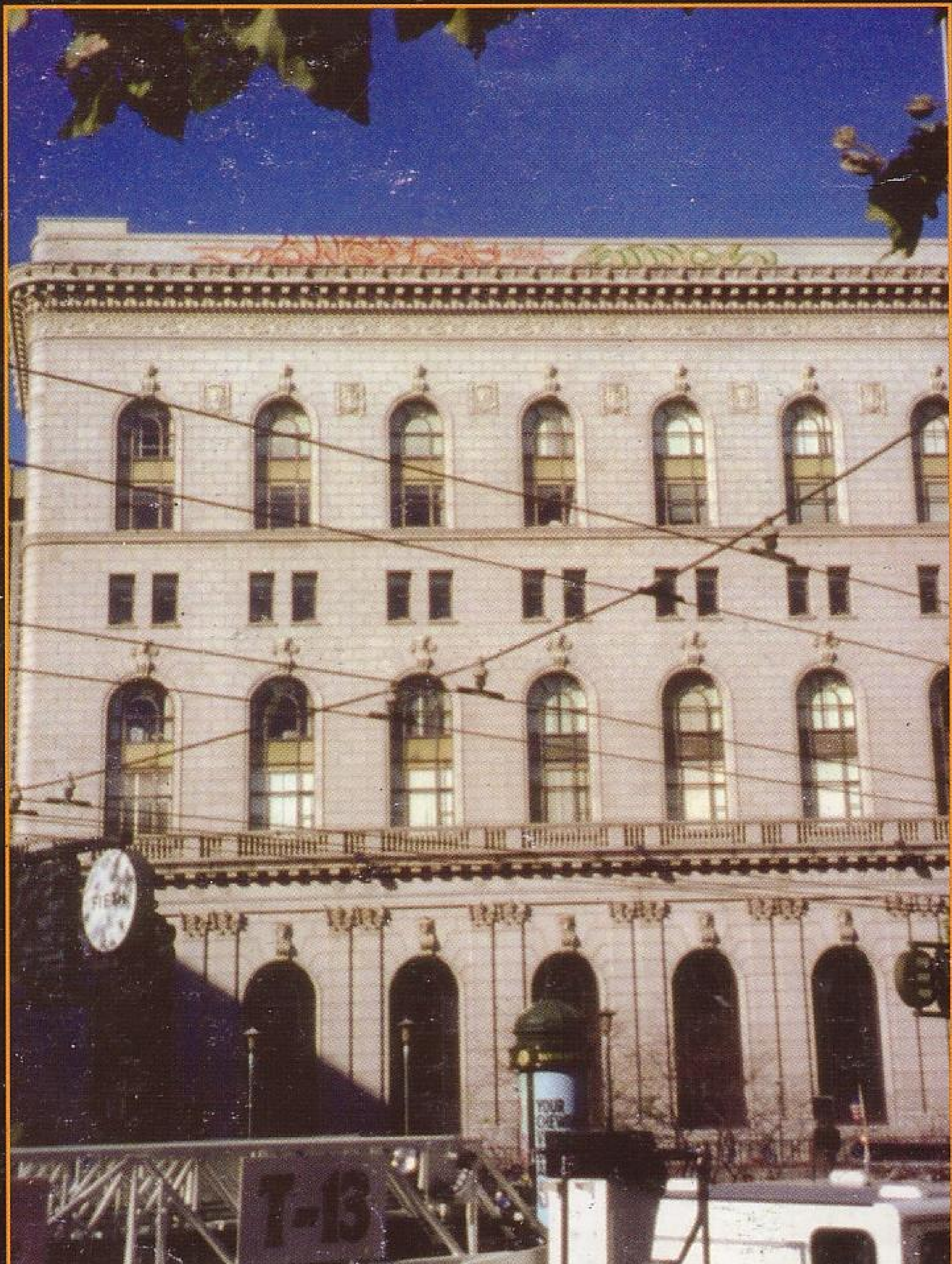
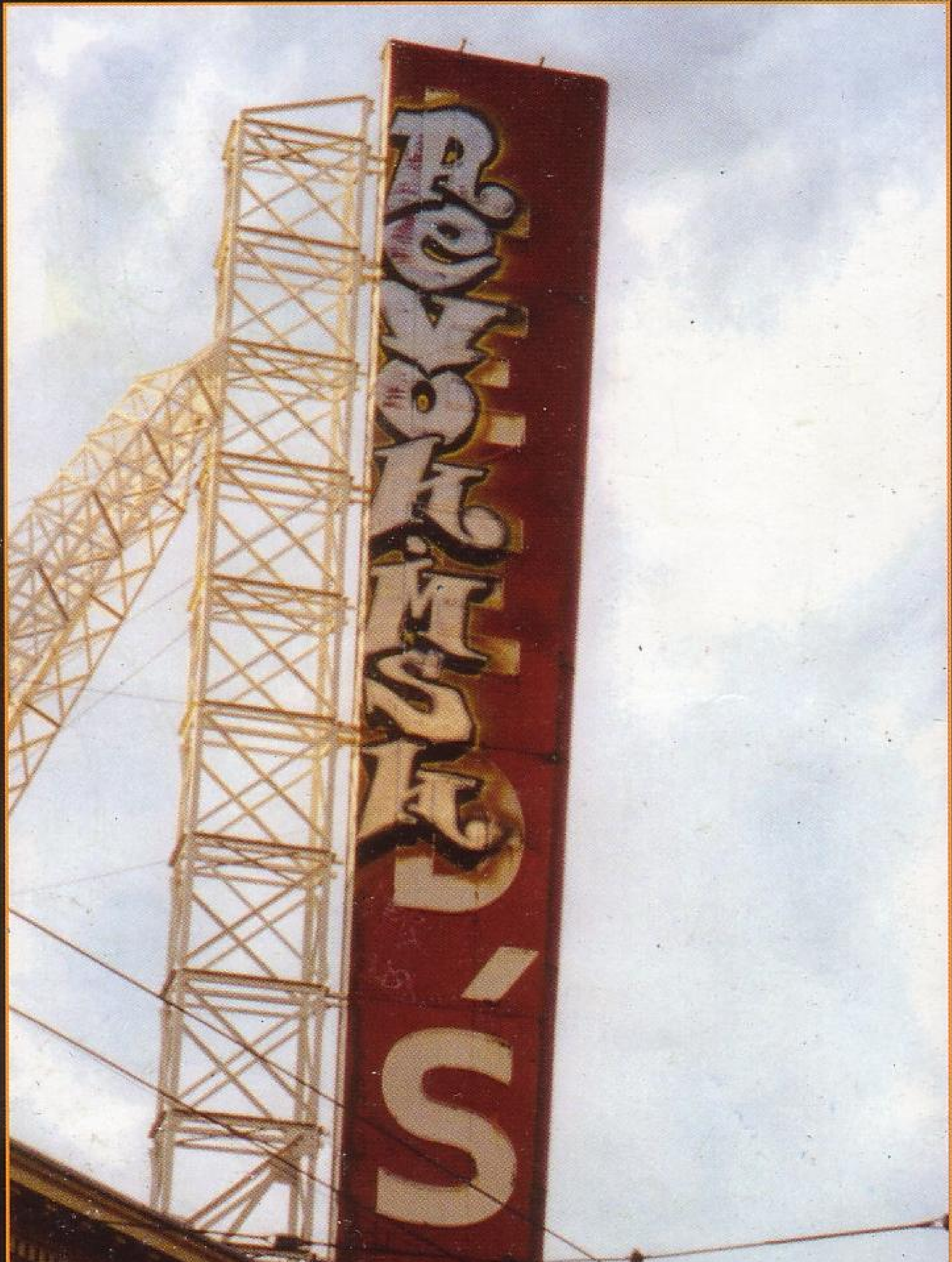
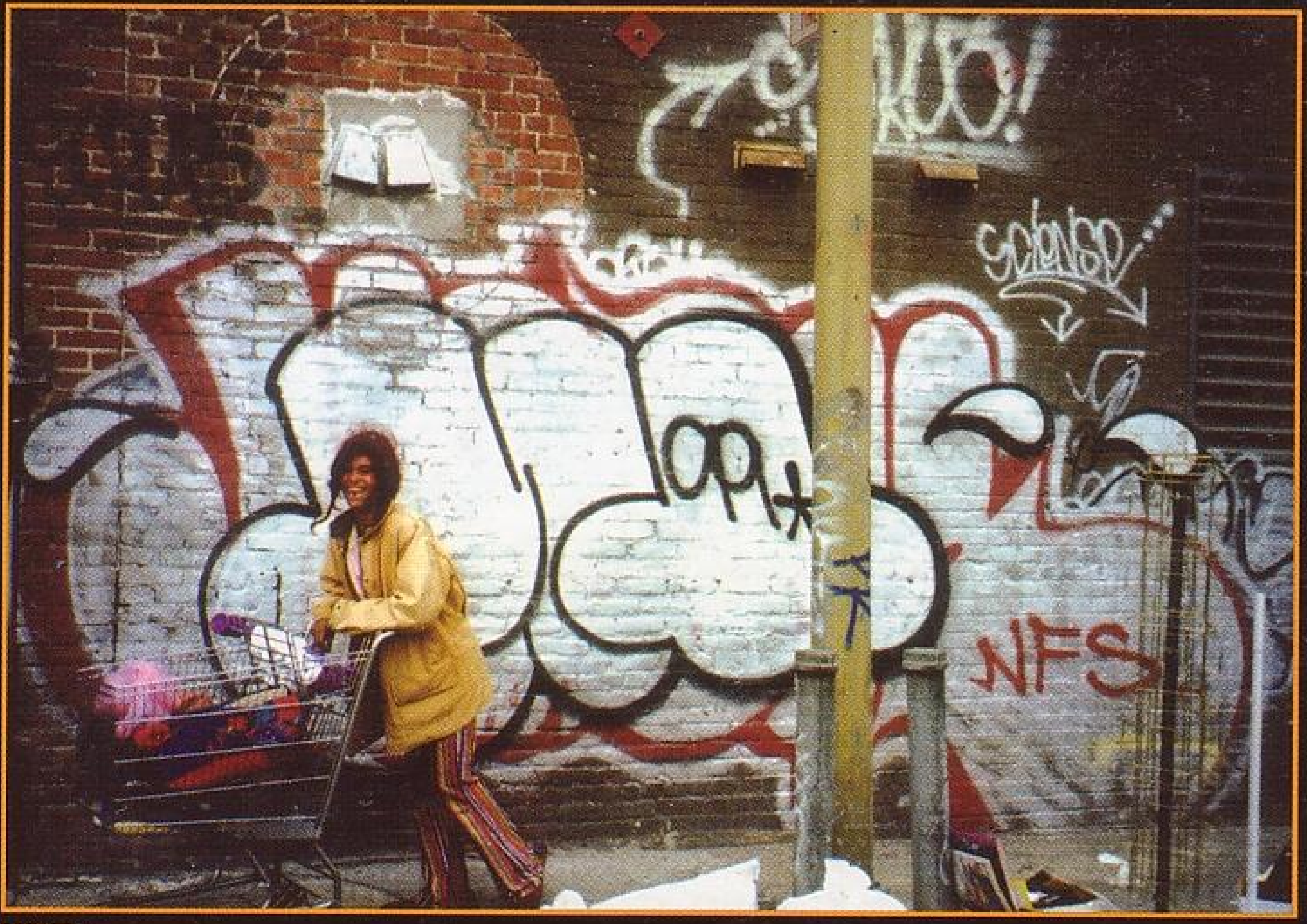


ANGELS & KINGS - SABER - PUSH

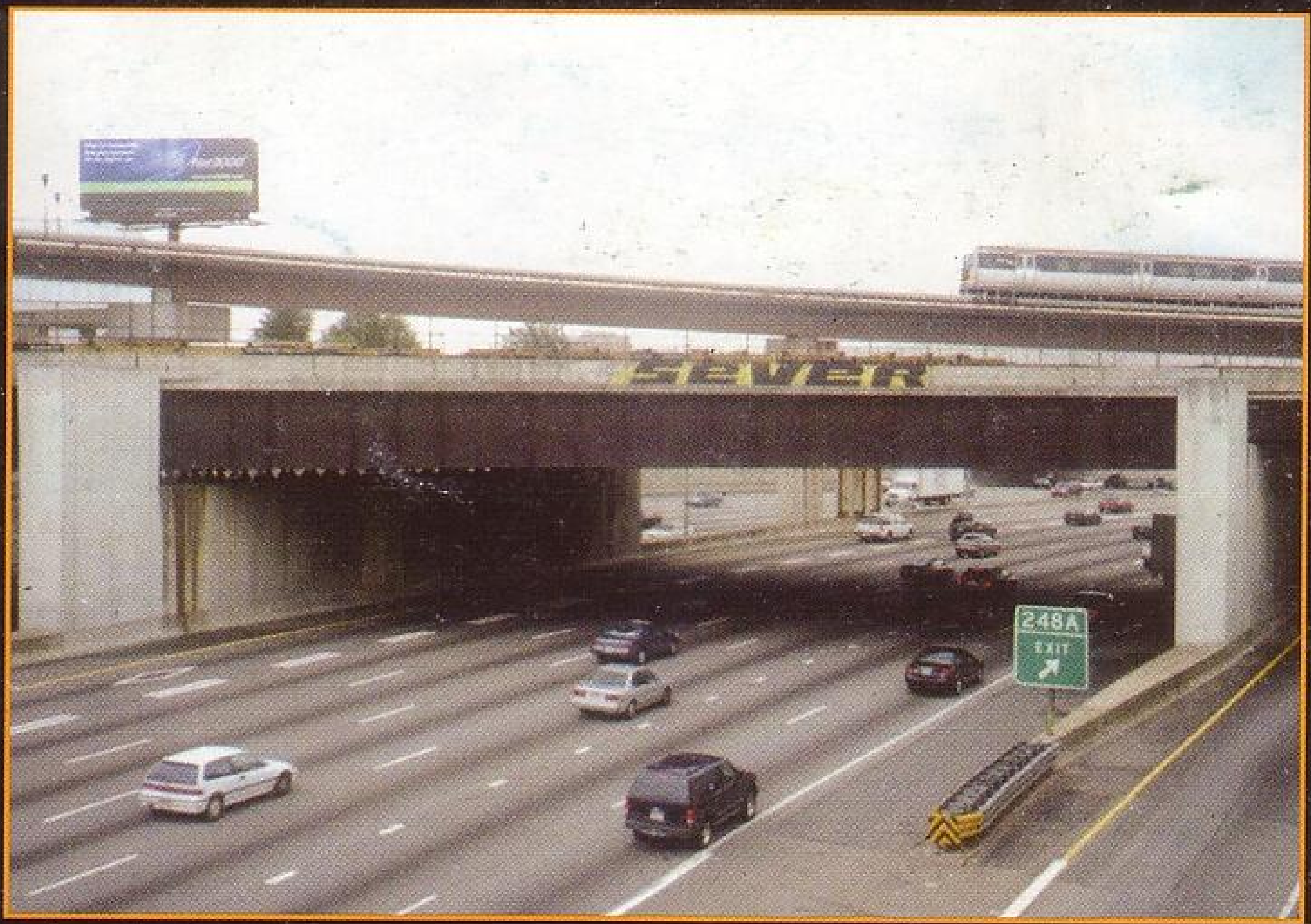


REVOK

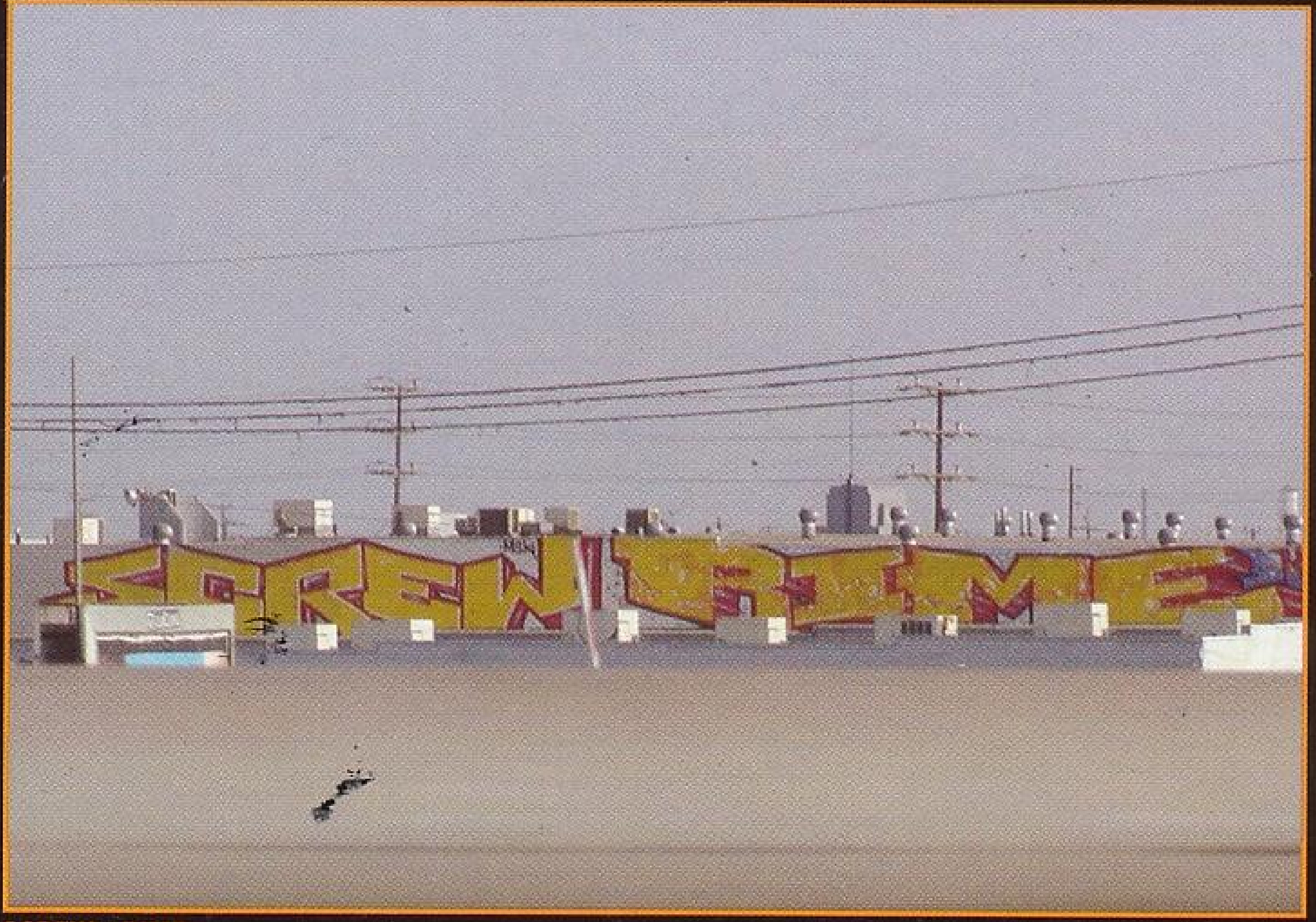
E100SW ▶ 11



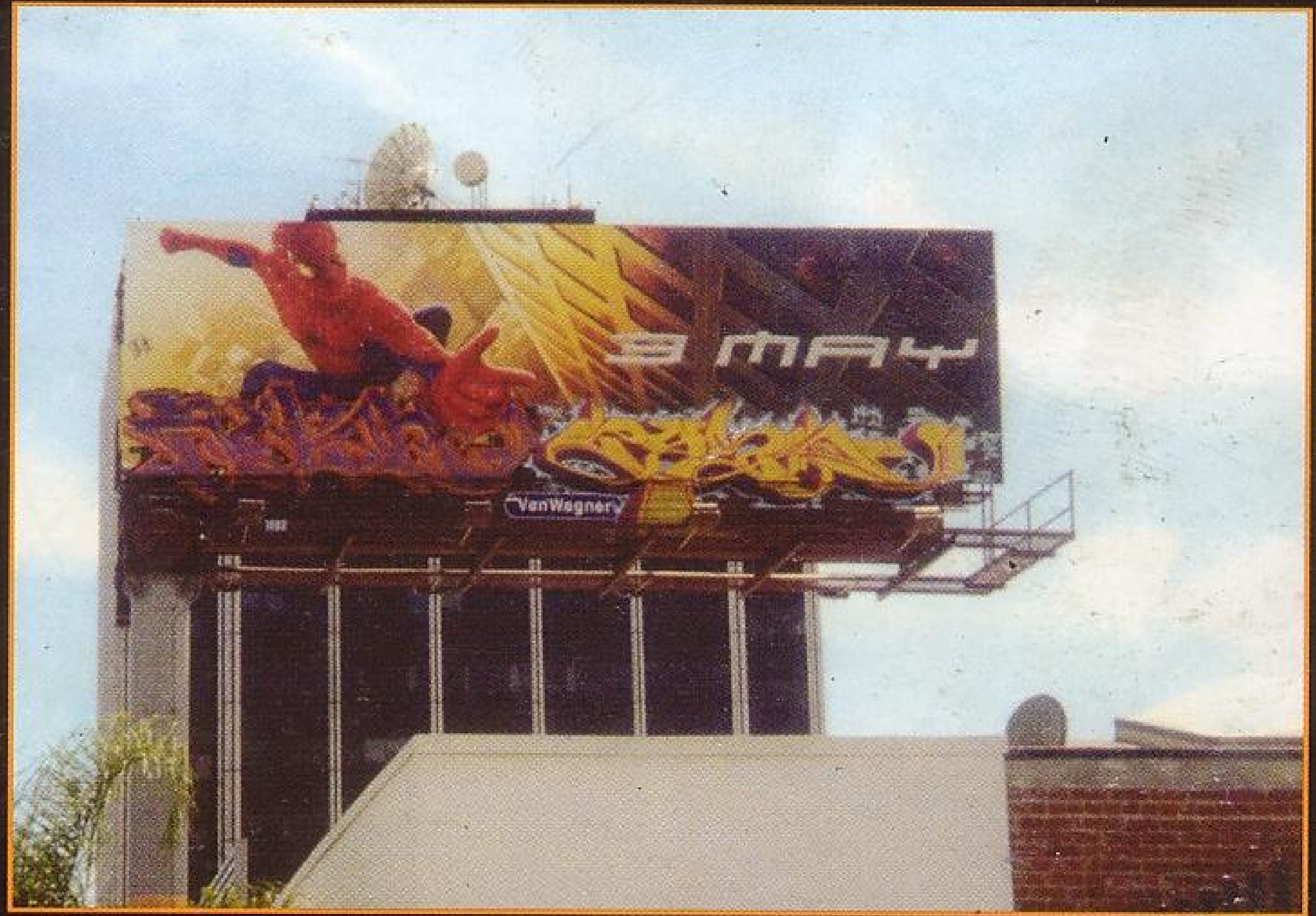
MQUE


SEVER
248A
EXIT

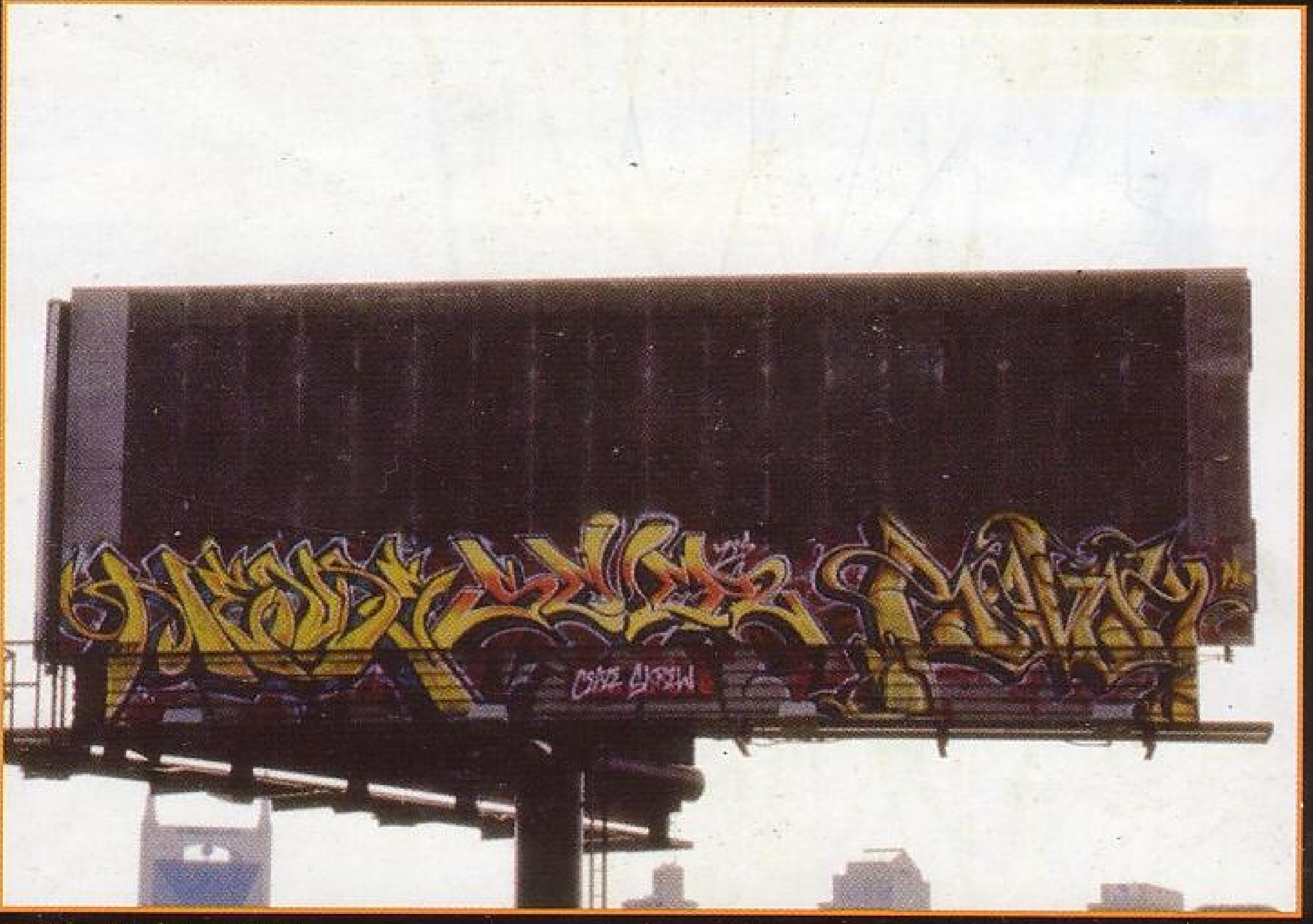
SEVER



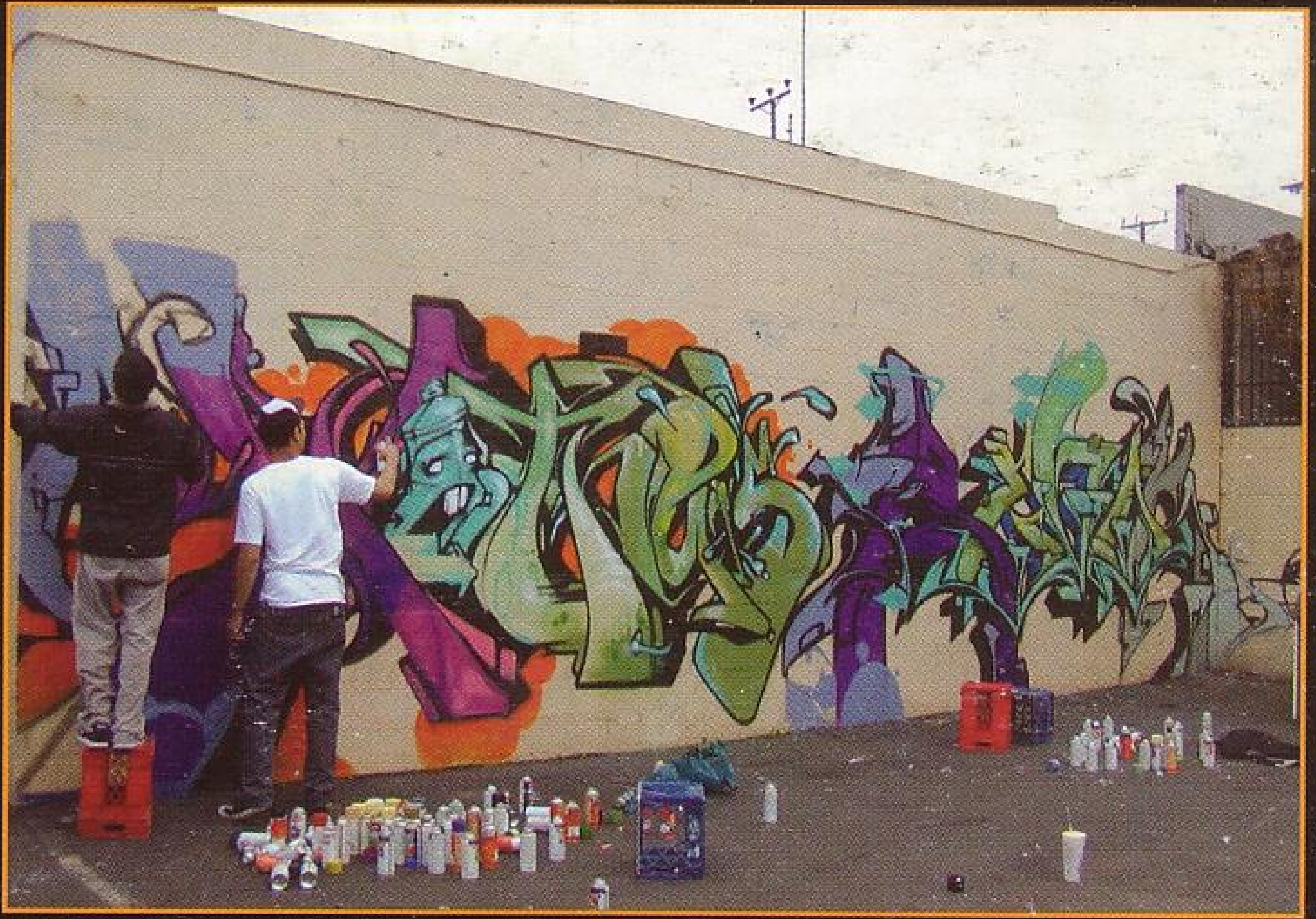
SCREW · RIME


3 MAY
VanWagner

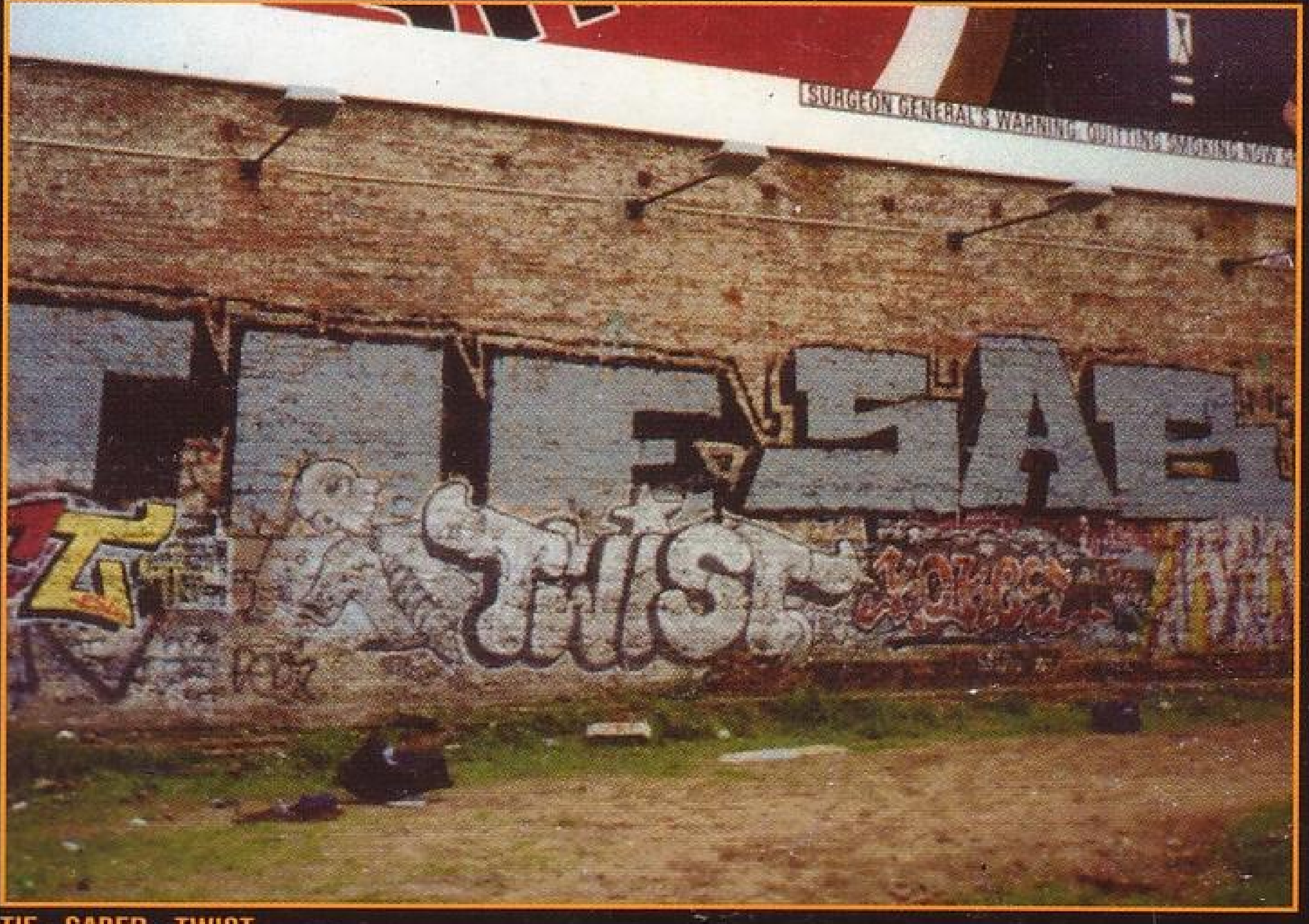
REVOK · PYSA



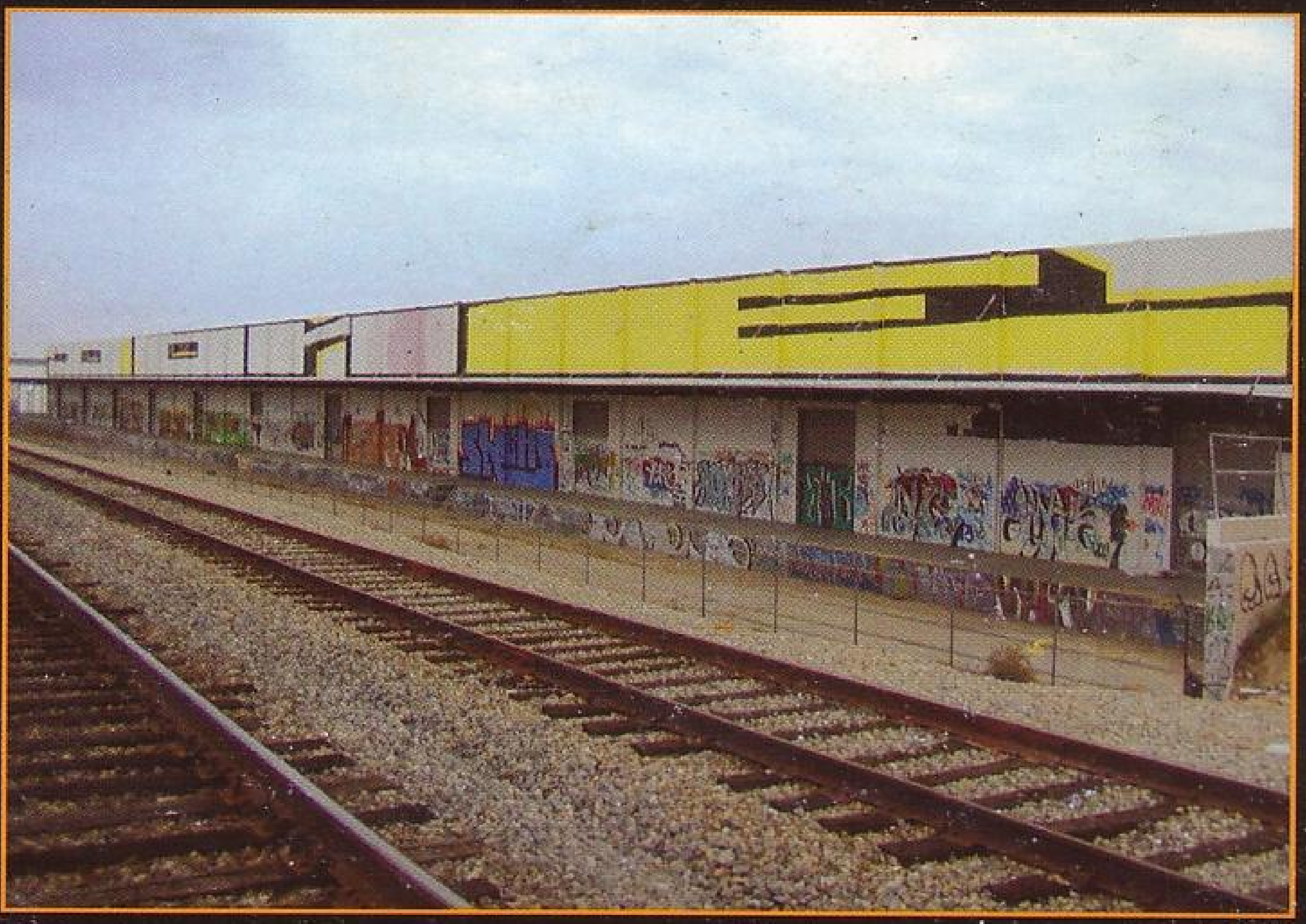
HENSE · SEVER · REVOK



KRUSH · TYKE · REVOK


SURGEON GENERAL'S WARNING: QUITTING SMOKING NOW

TIE · SABER · TWIST



DONE

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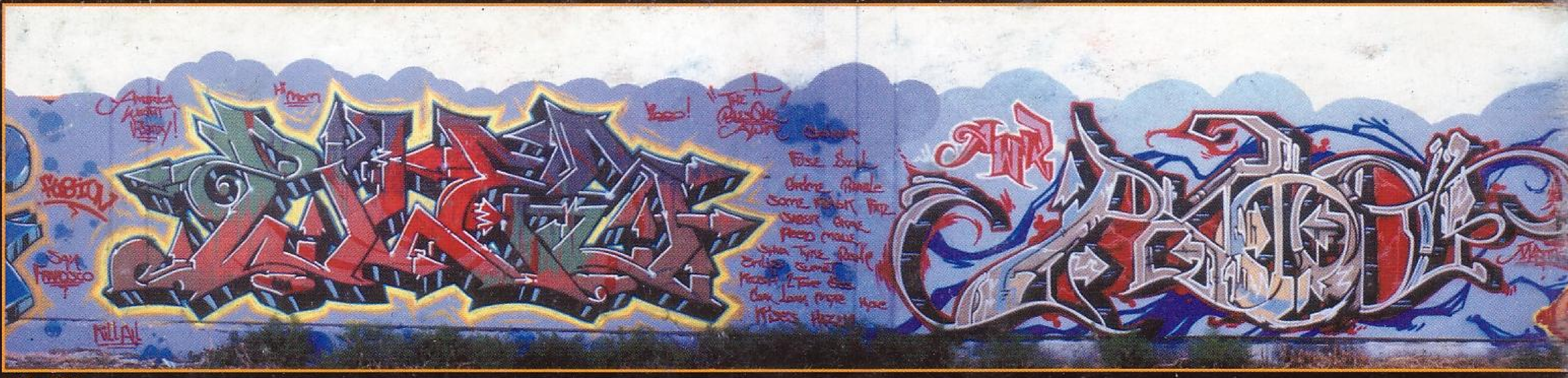
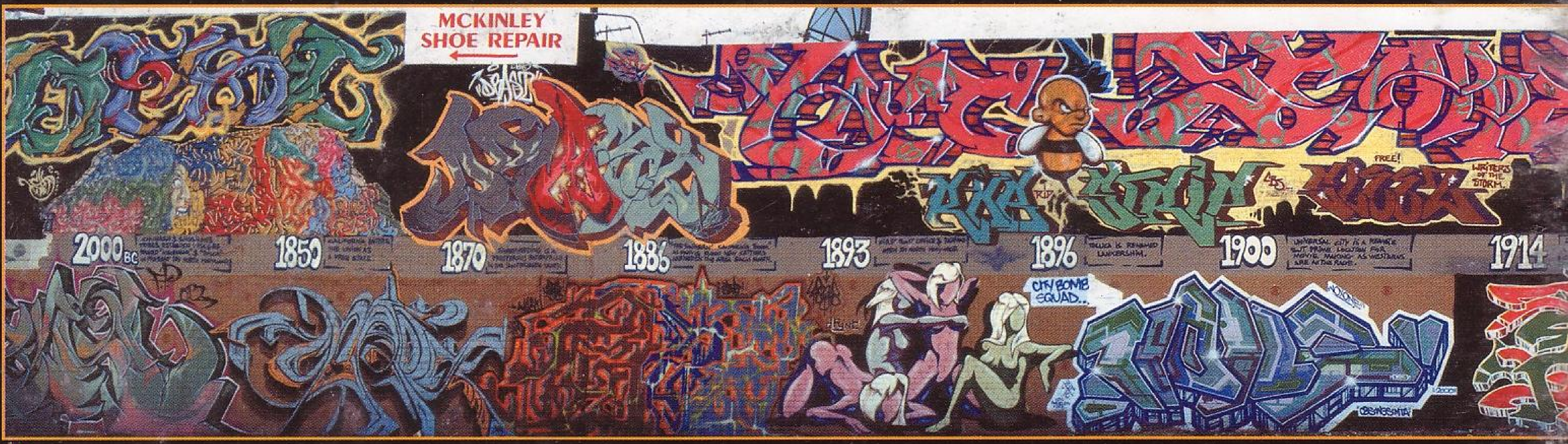
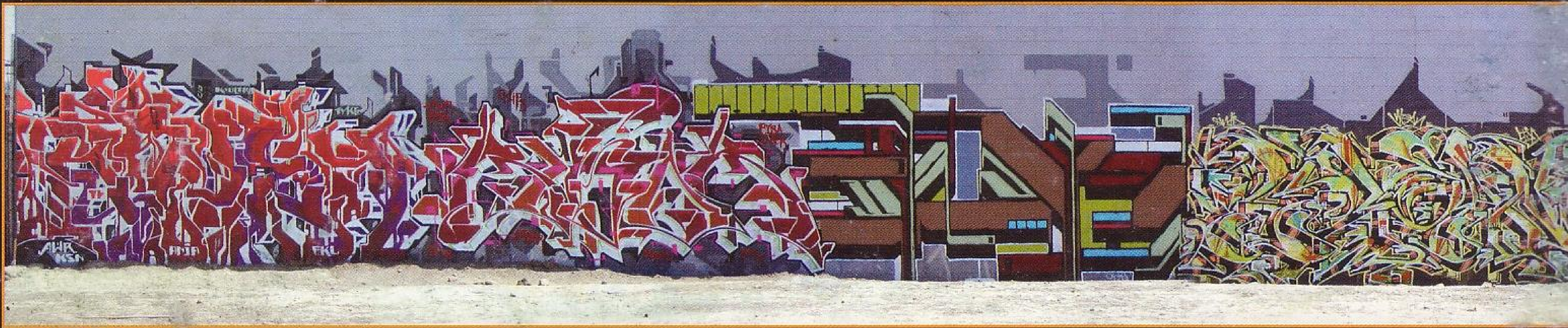

San Francisco
AWR

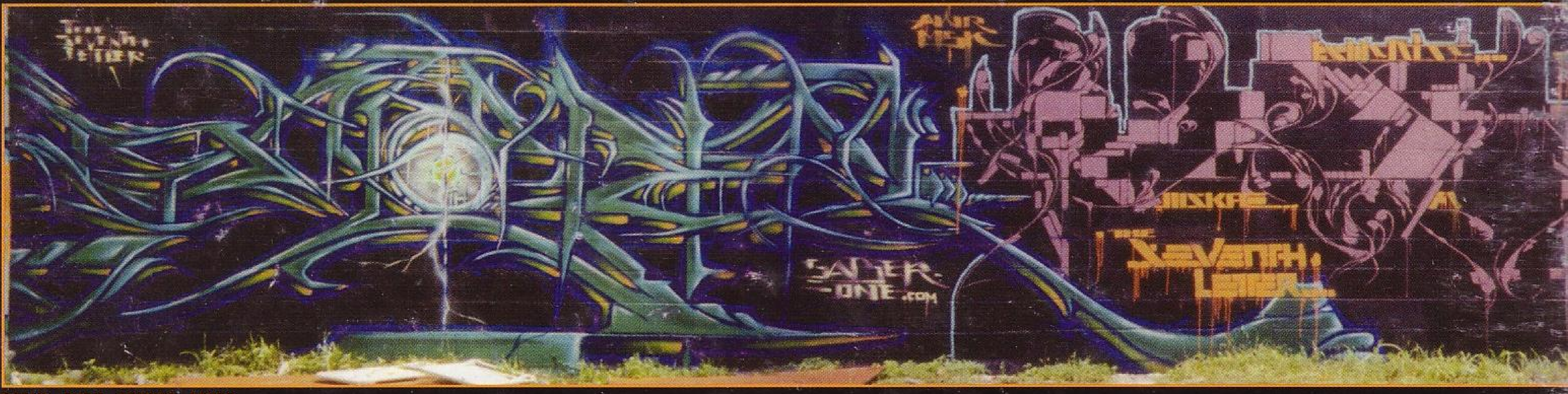
AWR · MSK


MCKINLEY
SHOE REPAIR
2000 BC
1850
1870
1886
1893
1896
1900
1914
CITY BOMB SQUAD...
WRITERS OF THE STORM

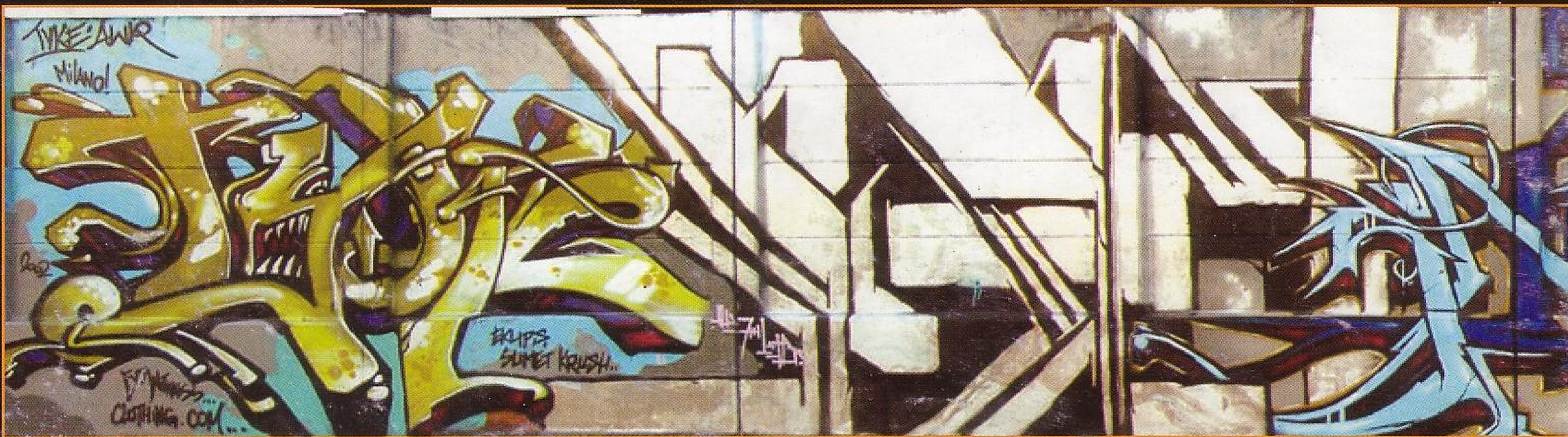
CBS



AWR · MSK · ITS


AWR
MSK
SABER-ONE.com
The Seventh Letter

SABER · PUSH · TOTEM2 · SEVER


TYKE AWR
MILANO!
EKUPS
SUMET KRUSH
CLOTHING.COM

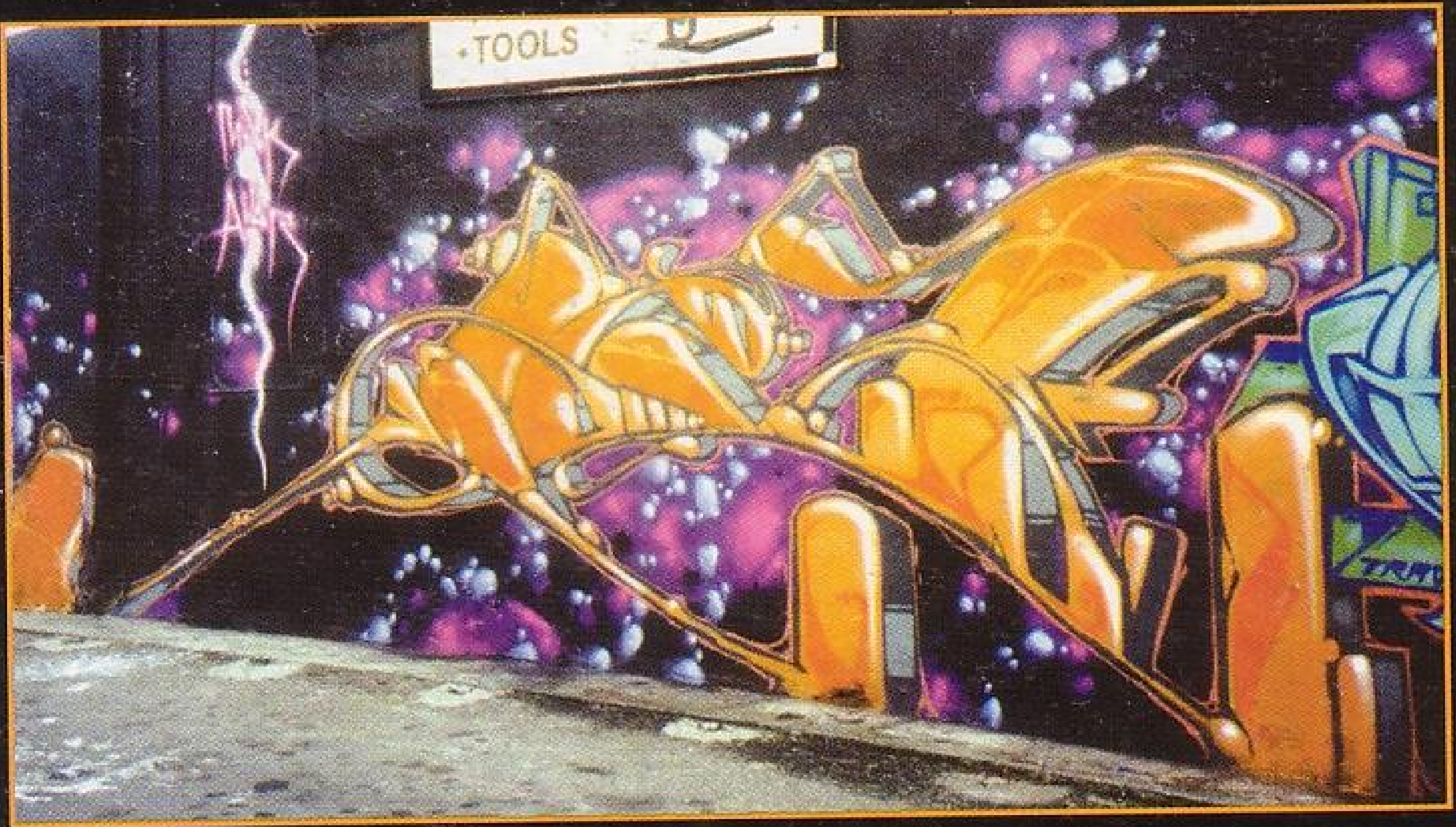
TYKE · PUSH · SABER · SHOK1 · SEAK IN MILAN

CBS 2000 STYLE
DR. THOMAS
OPTOMETRIST
1928
1938
1940
1945
1964
2000

MON-SAT.
CLOSED SUN.
·PAID FOR:
·PLASTIC BOTTLES
·ALUM. CANS
(213) 625-8165
STAINLESS STEEL
RADIATORS, INS, WIRE
MOTORS, BREAKAGE
MAS PROPANO
PARA LAS CHICAS

WWW.SHOKI.COM
WWW.SEAKONE.COM

125 F 8.0 AW 045/28.8 120



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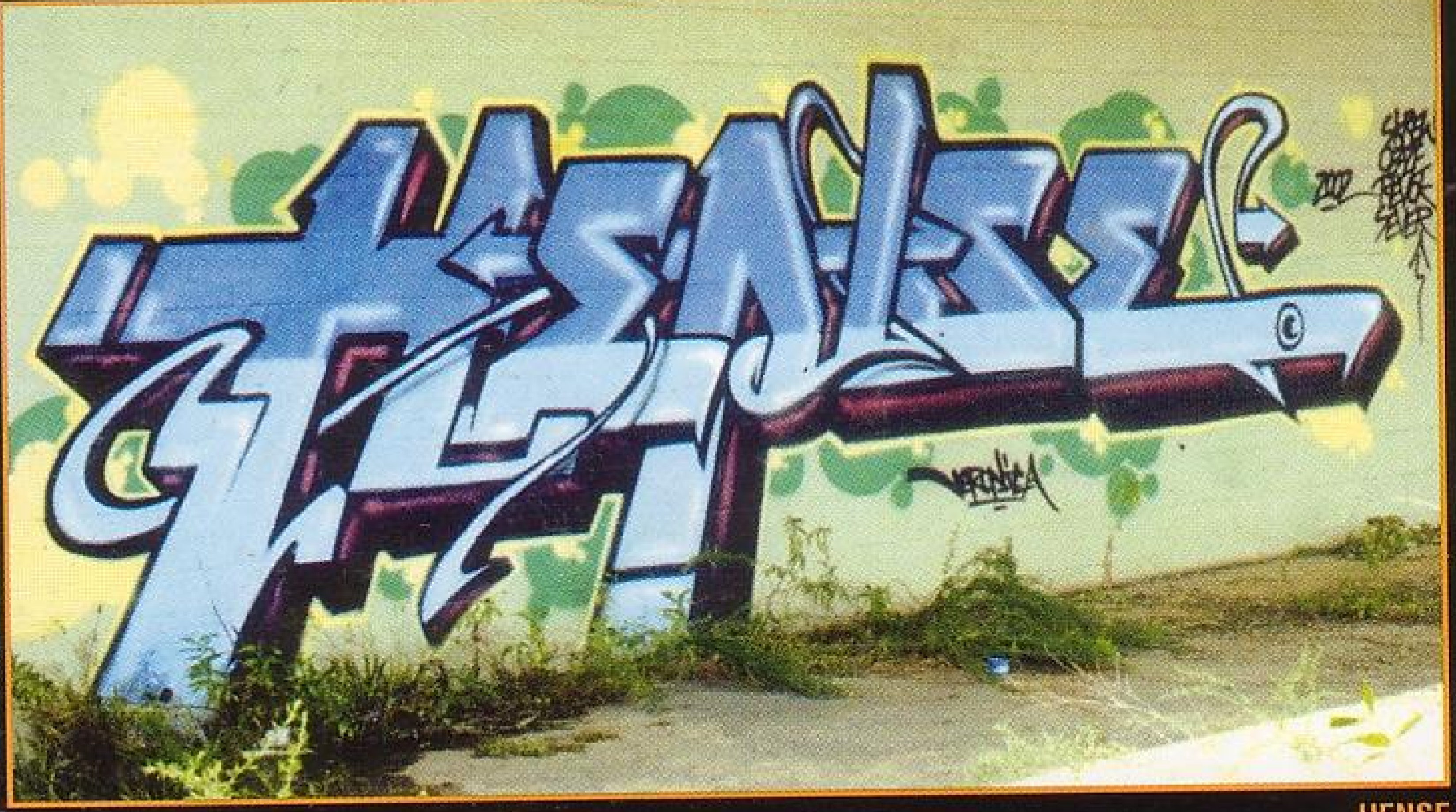

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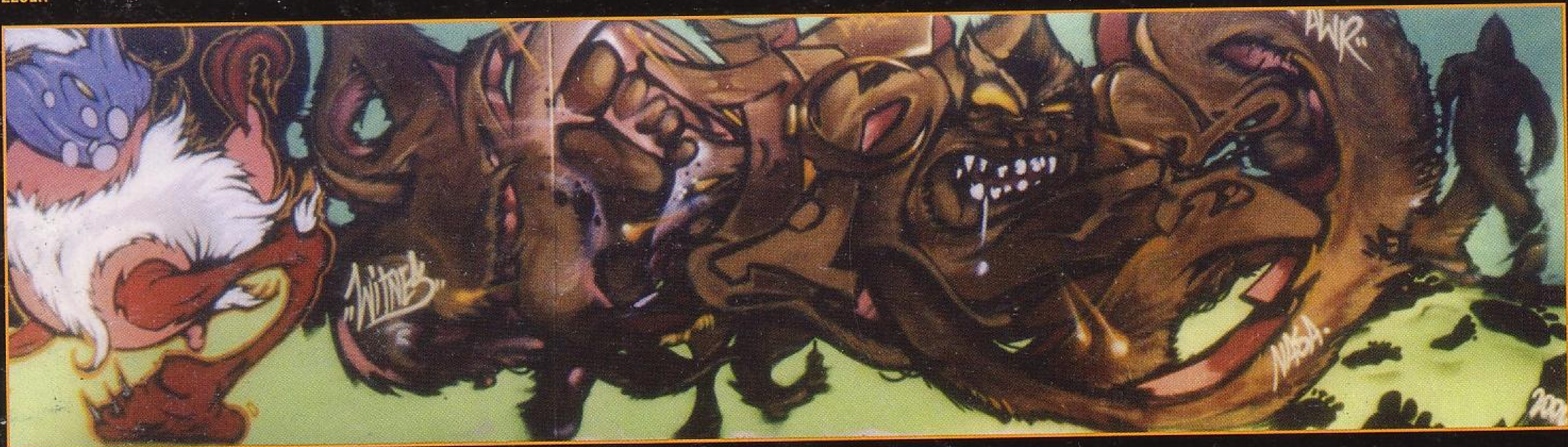
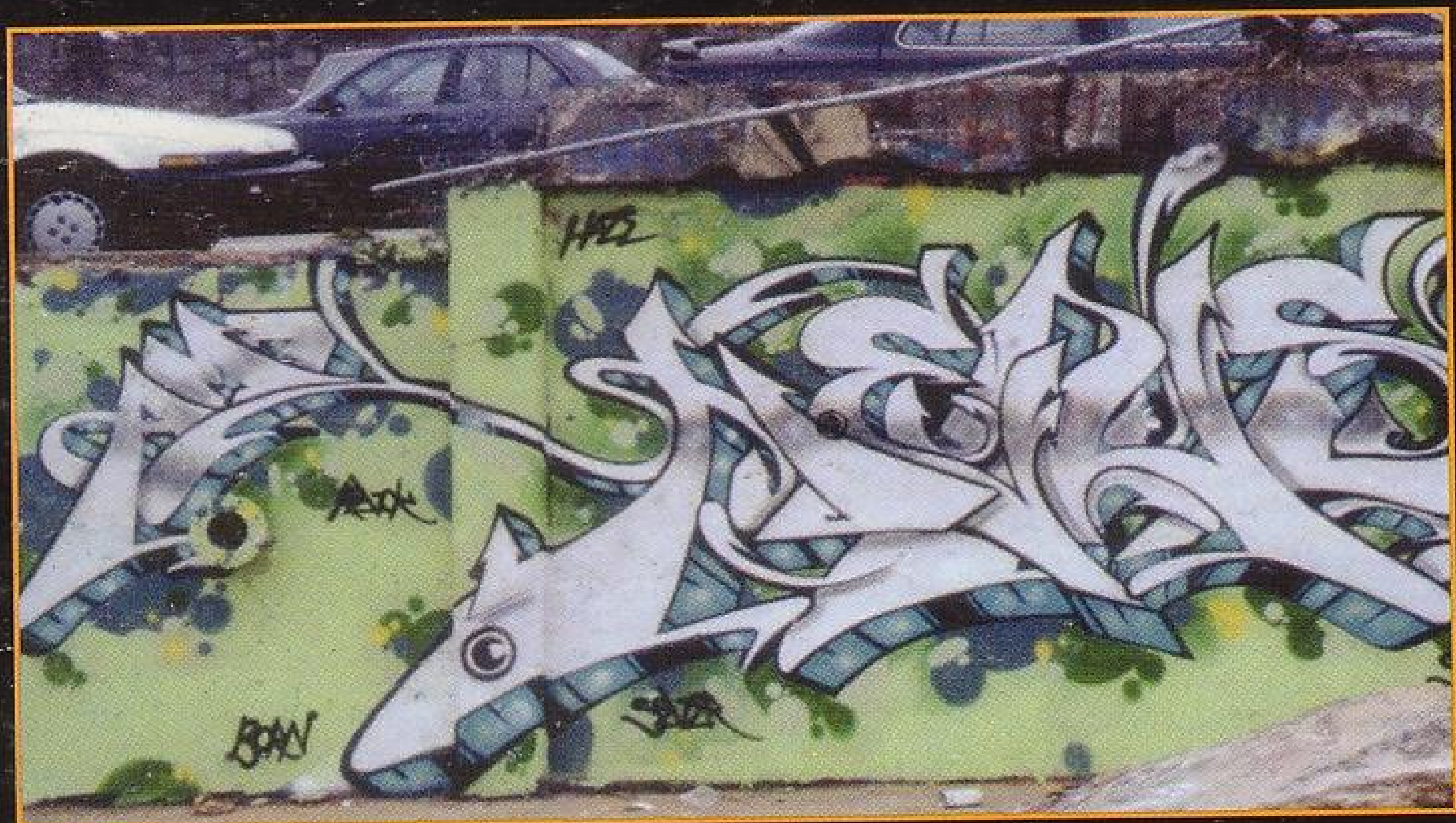


TYKE



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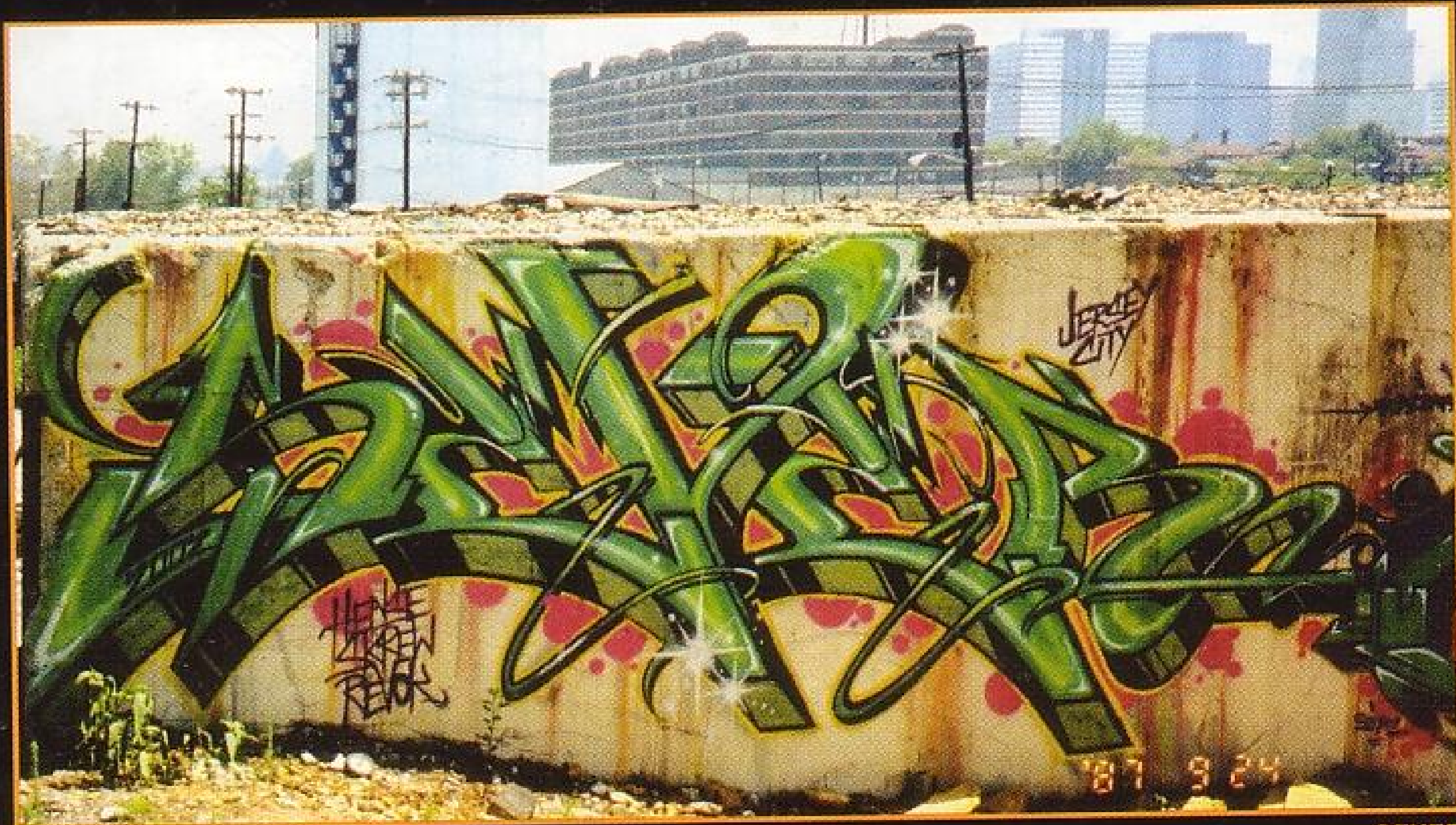
JERSEY CITY
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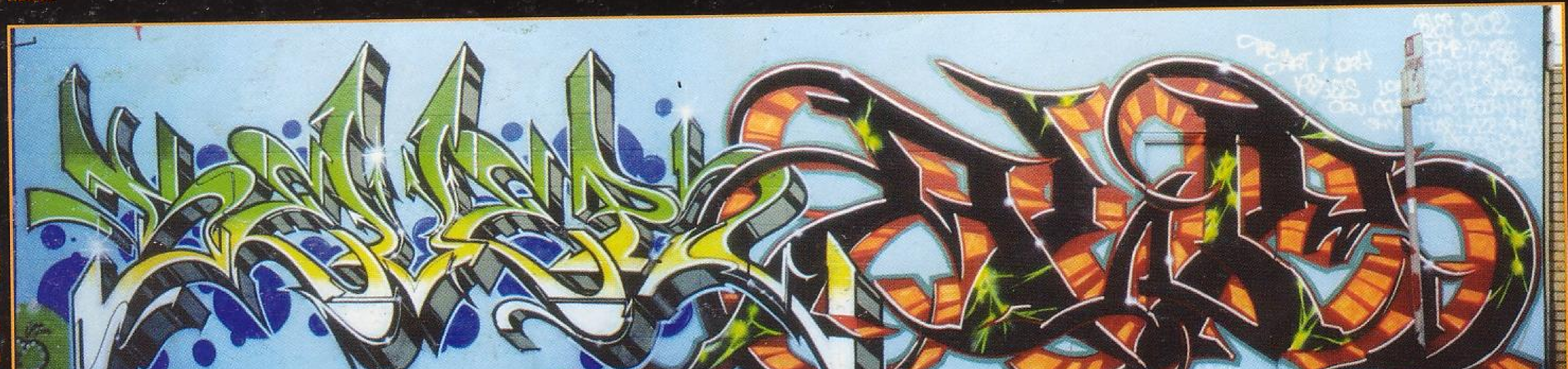
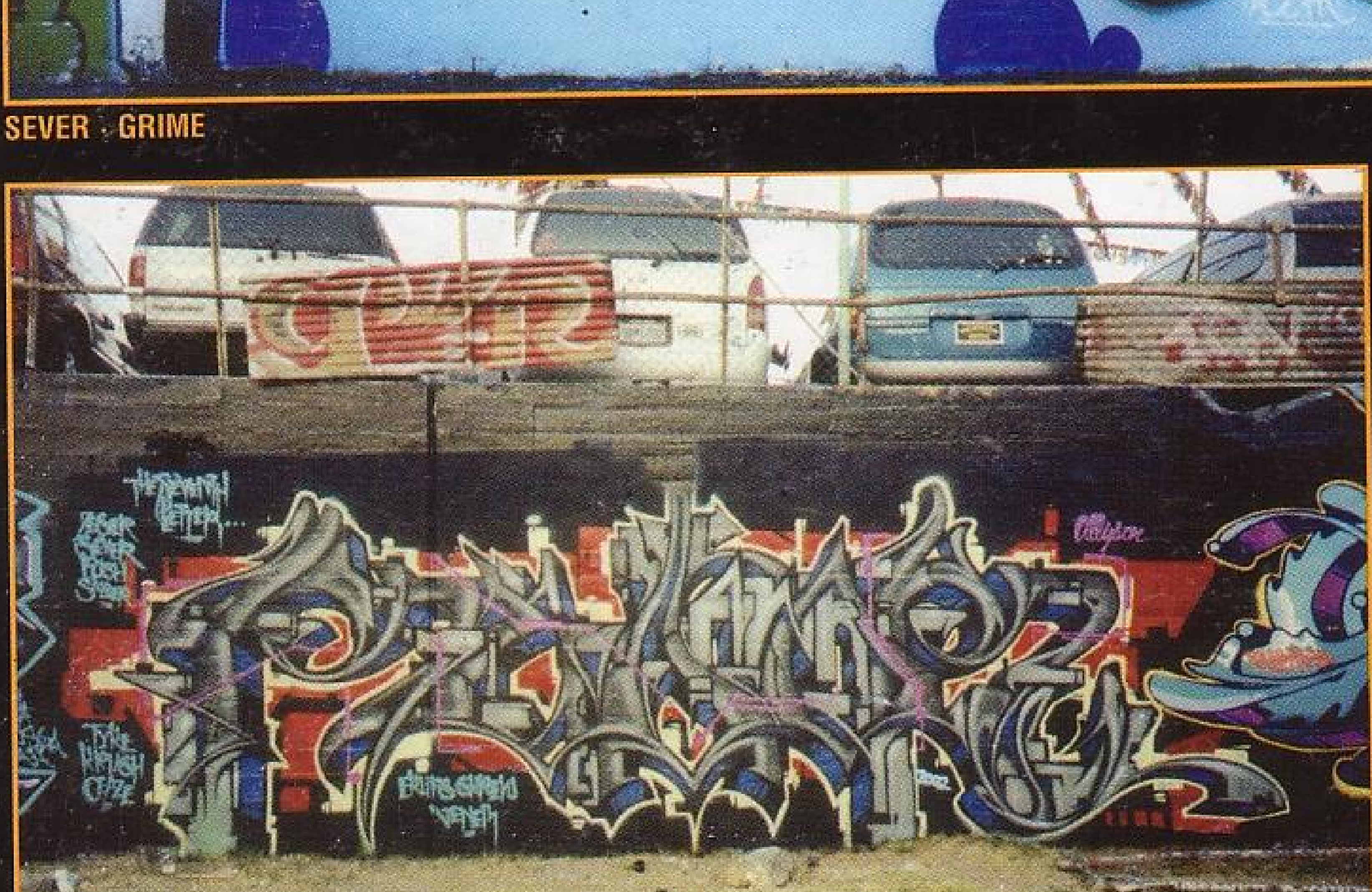


SEVER · GRIME



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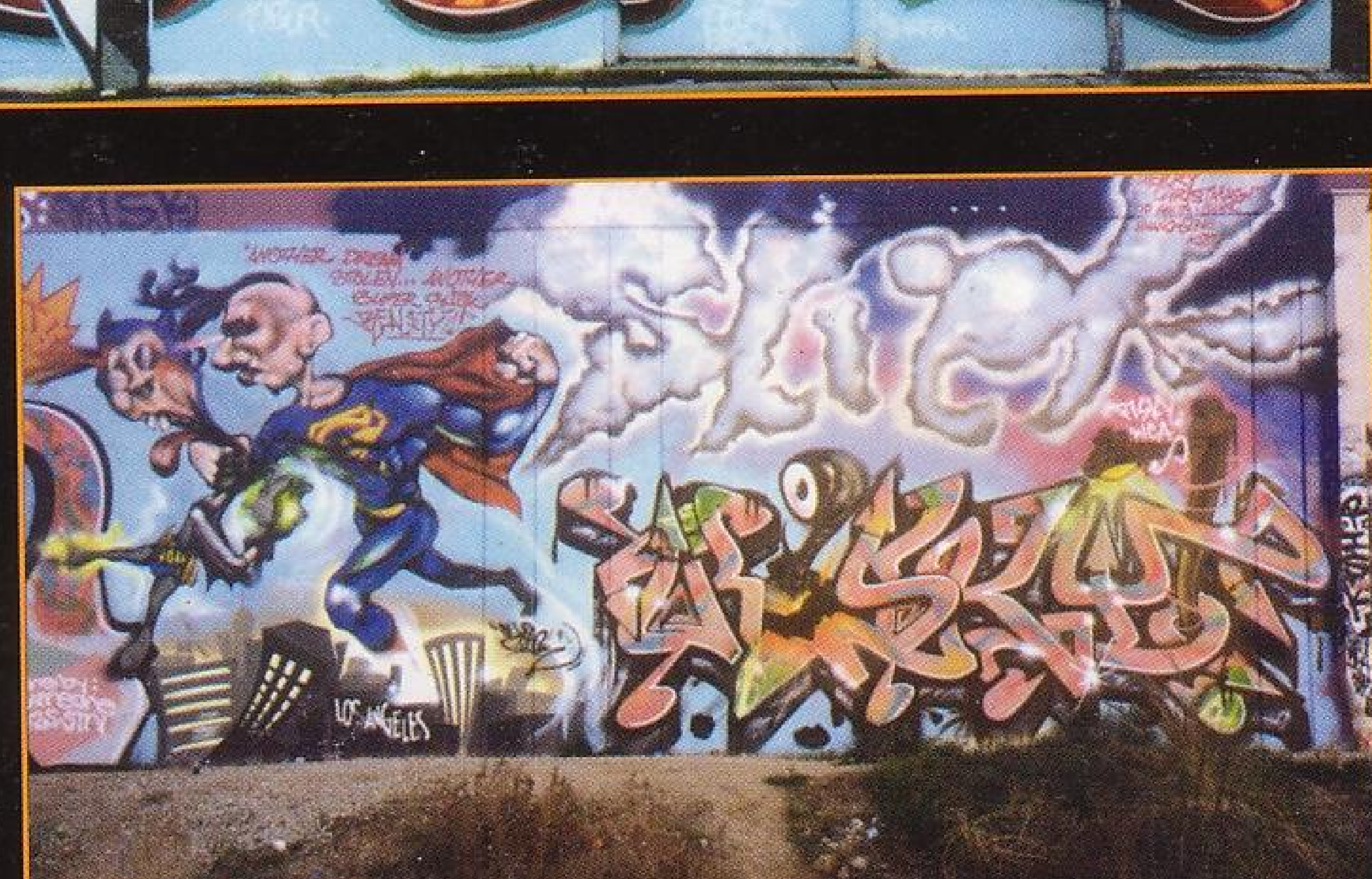
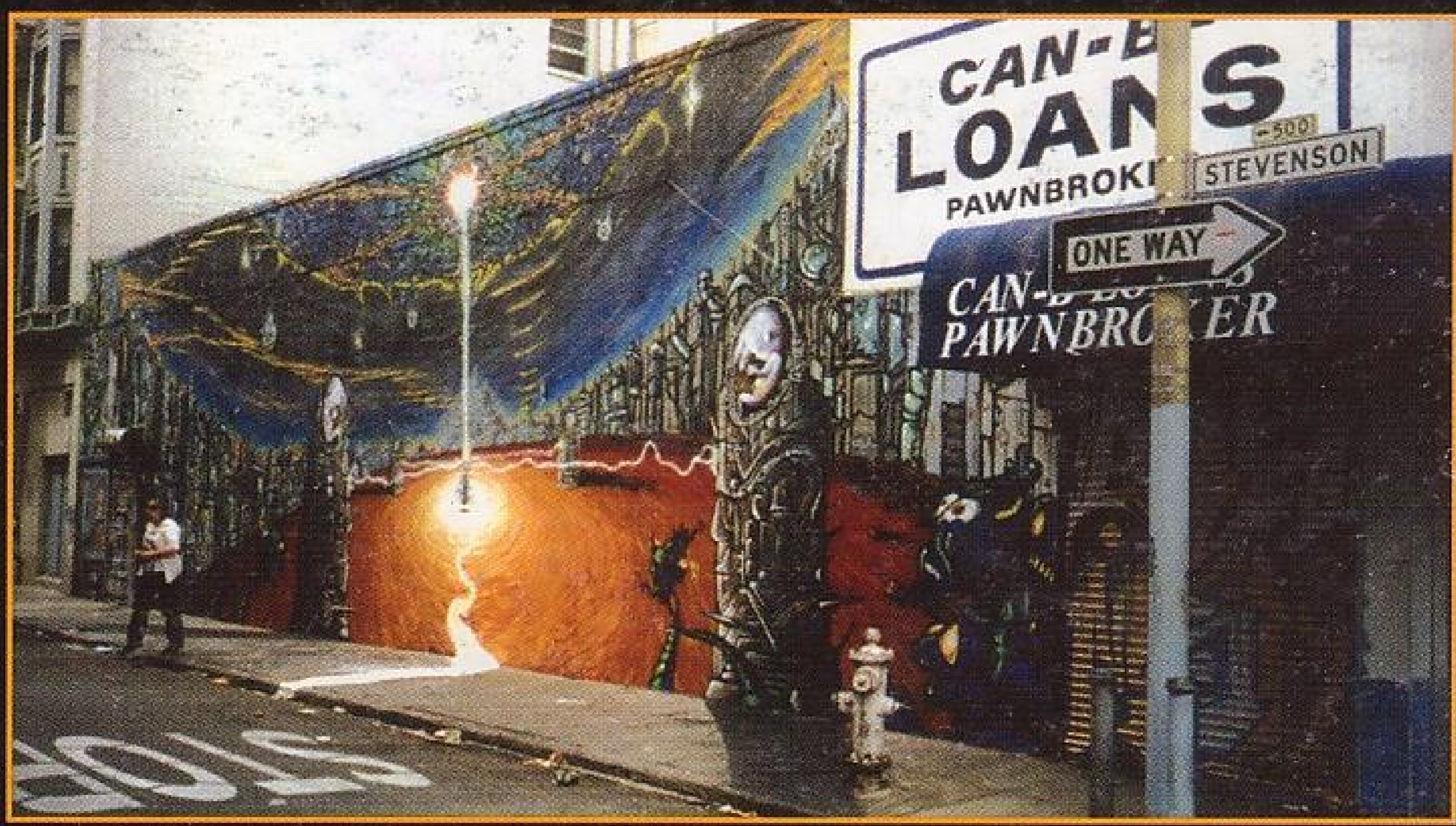

LOS ANGELES

SLICK · RISKY

SEVER


CAN-B
LOANS
PAWNBROKER
STEVENSON
ONE WAY
PAWNBROKER
STOP
SF

ALL VENDORS MUST CHECK IN THE OFFICE FIRST
SCREW · PUSHER

AWR MSK
NORM
NORM

GRIME

REVOK

EWOK

TRYFE · COAX

there was cats like Eaz, Crime, Coozie, Soon, Legit, J Cool, Sky, Risky, Skill, Rage, Wisk, Siner, Skate, Design9. Prime, Clever, Grem, Baba, Mark7 and Phyn to name a few who were putting it down for LA. Later there was cats like Sleez, Triax, Chaka, Ayer, Gkae who changed the game and style of bombing.

THANKS TO SPRAYCAN ART, ONE OF THE MOST INFAMOUS ILLEGAL PIECES PAINTED IN LA IS SEEN'S DECORATION OF THE HOLLYWOOD SIGN. HOW DID THE CITY'S WRITERS FEEL ABOUT A NEW YORKER COMING IN AND DOING THAT? Seen painted that before graffiti was really big in LA, so most LA writers saw it for the first time in Spraycan Art.

LA BOMBERS HAVE DEVELOPED THEIR OWN STYLE. HOW MUCH INFLUENCE WAS TAKEN FROM CHOLO GRAFFITI? Directly and indirectly, gangs heavily influence LA graffiti in style and mentality. In the 80s, one of the dopest crews was K2STN, a crew heavily influenced by gangs and gang lifestyle. K2STN ended up influencing graf writers everywhere. To this day, many writers are influenced by those days and don't even know it.

DOES THE GANG THING MAKE IT THAT MORE DIFFICULT FOR A WRITER TO MOVE FROM NEIGHBOURHOOD TO NEIGHBOURHOOD? Yes, only certain writers can bomb certain hoods. The wrong person in the wrong hood could be real bad!

BECAUSE OF ITS SEEMINGLY ENDLESS SPRAWL, JUST HOW DIFFICULT IS IT TO KING LA? AT A GUESS, HOW LONG DO YOU THINK IT WOULD TAKE TO KING IF YOU DID 6-HOUR SHIFTS EVERY NIGHT? For one, it takes a lot more than just bombing to king LA, and there are too many city walls, buses, freeways and streets to really "king" LA. By the time you start kinging one side of LA, all your stuff is being covered with beige paint on the other side. With the amount of buffing being done by the city workers, volunteers and heroes, kinging LA is near impossible. You really have to take in to consideration all the anti-graffiti task forces, police, sheriffs, highway patrol, helicopters, heroes with cell phones, maniacs with guns and gang members that don't like taggers.

FROM RODNEY KING TO SHUTTING DOWN SKATE-BOARDERS, LAPD HAS A REP WORLDWIDE ONLY DICTATORS COULD BE PROUD. JUST HOW DIFFICULT DO THEY MAKE LIFE FOR YOU AND YOUR PEERS? COULD YOU RE-TELL A TALE OR TWO? Right now LA is in its worst state ever considering we just got a new police chief whose first care is getting rid of graffiti before anything else. Only in office a couple of weeks and he's already raided numerous houses and openly stated that if you're found with spray paint and a sketch he'll arrest you on conspiracy to commit graffiti. He also came on national television stating that if there are 5000 murders in the city they're all linked to graffiti.

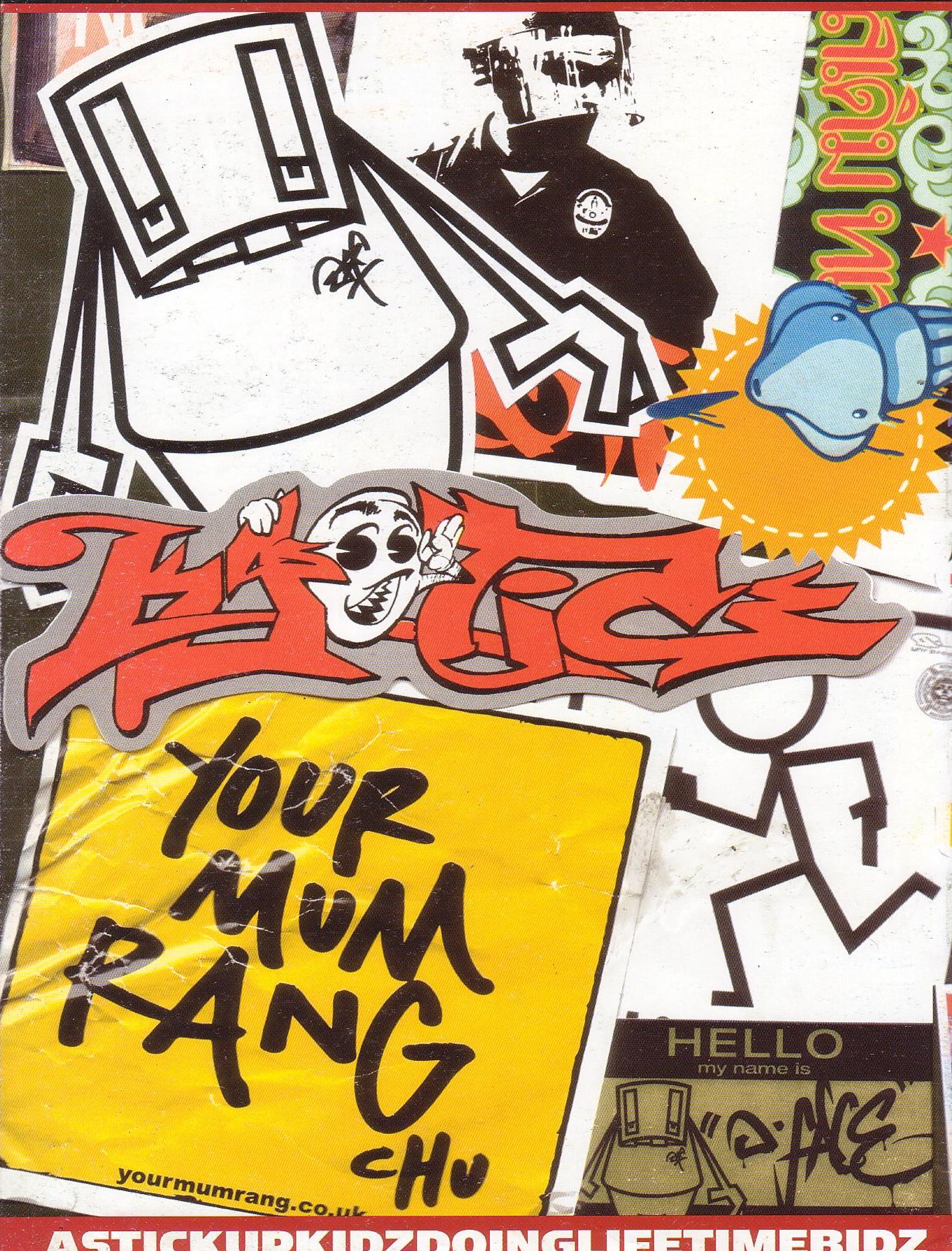
As far as writers getting beat down by cops, yes, it happens all the time. It really makes shit hard when you can't keep spray paint, photos of graf or even a piece of paper with your tag on it in your own home. And now these cops have ex-writers working for them, so you can see how twisted shit really is out here. There are so many laws and so much bullshit we deal with the end result is: if you use spray paint as your art medium you public enemy number one.

SO HOW DO YOU SEE THE FUTURE? Bombing in LA is hard and getting harder. Writers are risking their lives to get spots that might stay up for a few weeks: hanging off bridges and 6 inch ledges 300 feet in the air above freeways and shit just so they don't get buffed the next day. It's basically a war between writers and anti-writers. With camera surveillance, anti-graffiti task forces, snitches, stricter laws and graf now a felony who knows who will win? All I can safely say is all the half-ass fake writers will fall off quick. ●

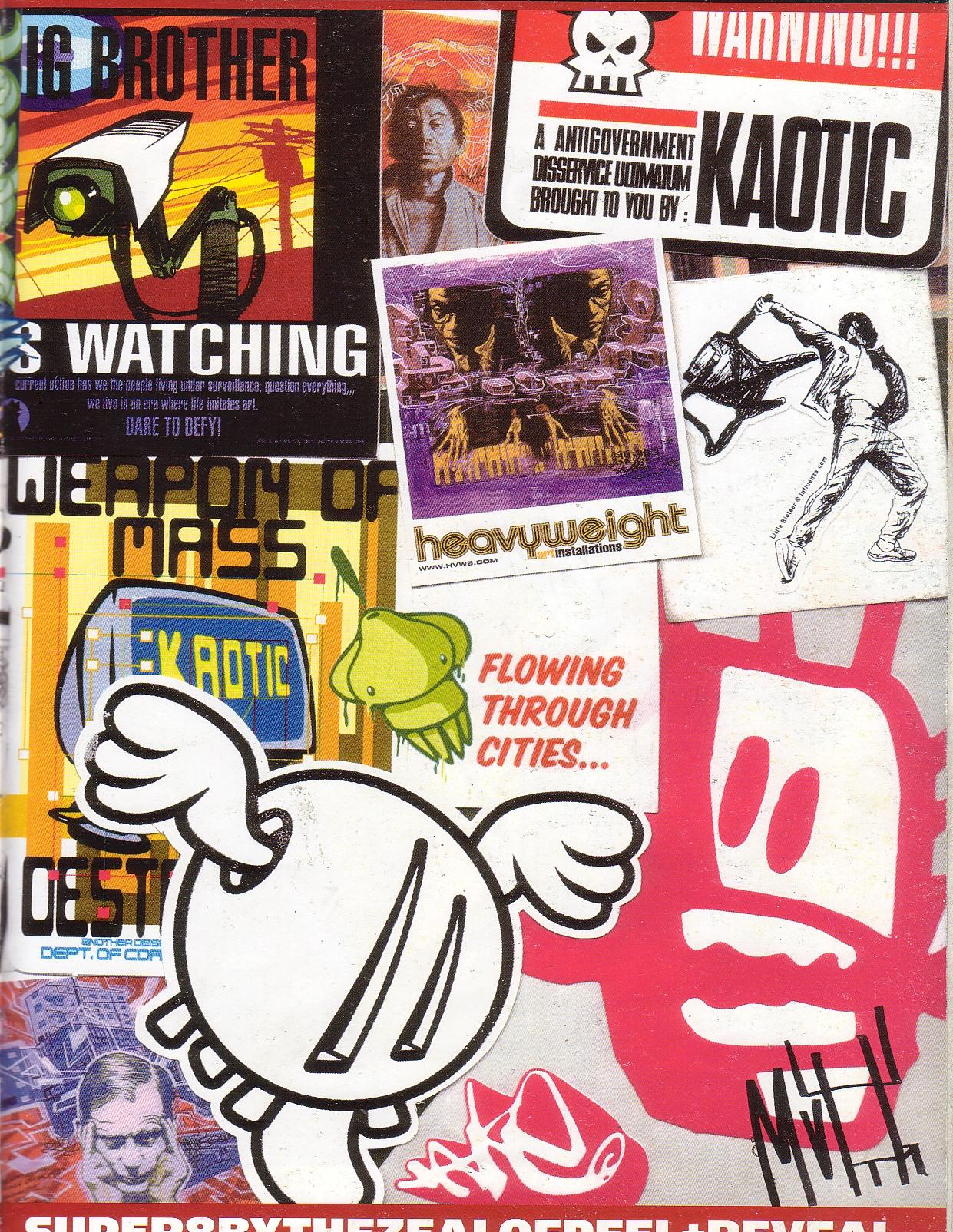
Keep your eyes on the walls and your ears to the streets. **Eklips One AWR, MSK, theseventhletter founder and president.**

ALL DAY
NORM
CHOS
ENTRANCE

NORM


YOUR MUM RANG CHU
yourmumrang.co.uk
HELLO
my name is
D.FACE

ASTICKUPKIDZDOINGLIFETIMEBIDZ

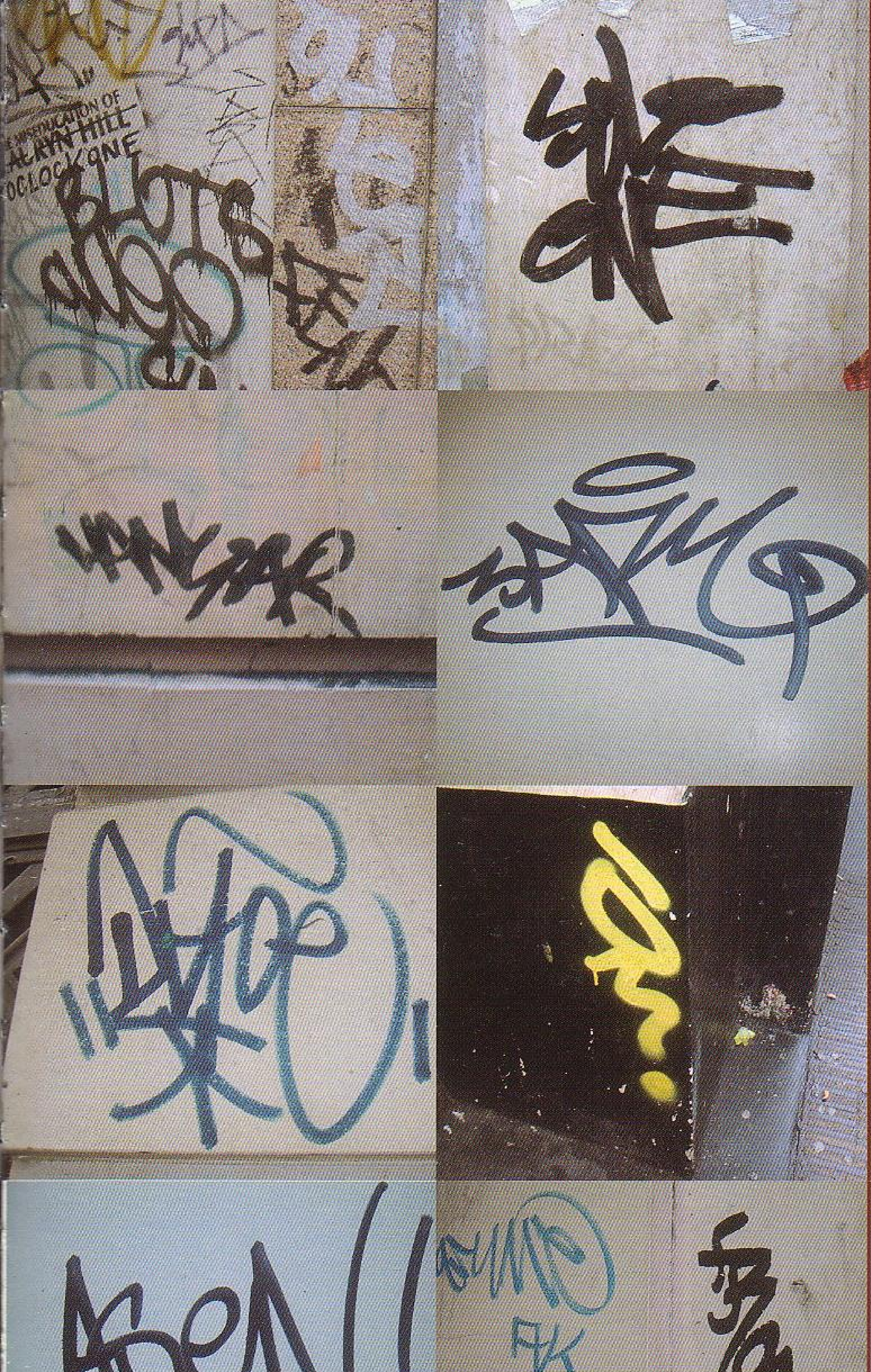

IG BROTHER
S WATCHING
current action has we the people living under surveillance, question everything,,,
we live in an era where life imitates art.
DARE TO DEFY!
WARNING!!!
A ANTIGOVERNMENT
DISSERVICE ULTIMATUM
BROUGHT TO YOU BY :
KAOTIC
heavyweight
art installations
WWW.HVWS.COM
Little Rioteer © Influenza.com
WEAPON OF
MASS
KAOTIC
DEST
DEPT. OF COR
FLOWING
THROUGH
CITIES...

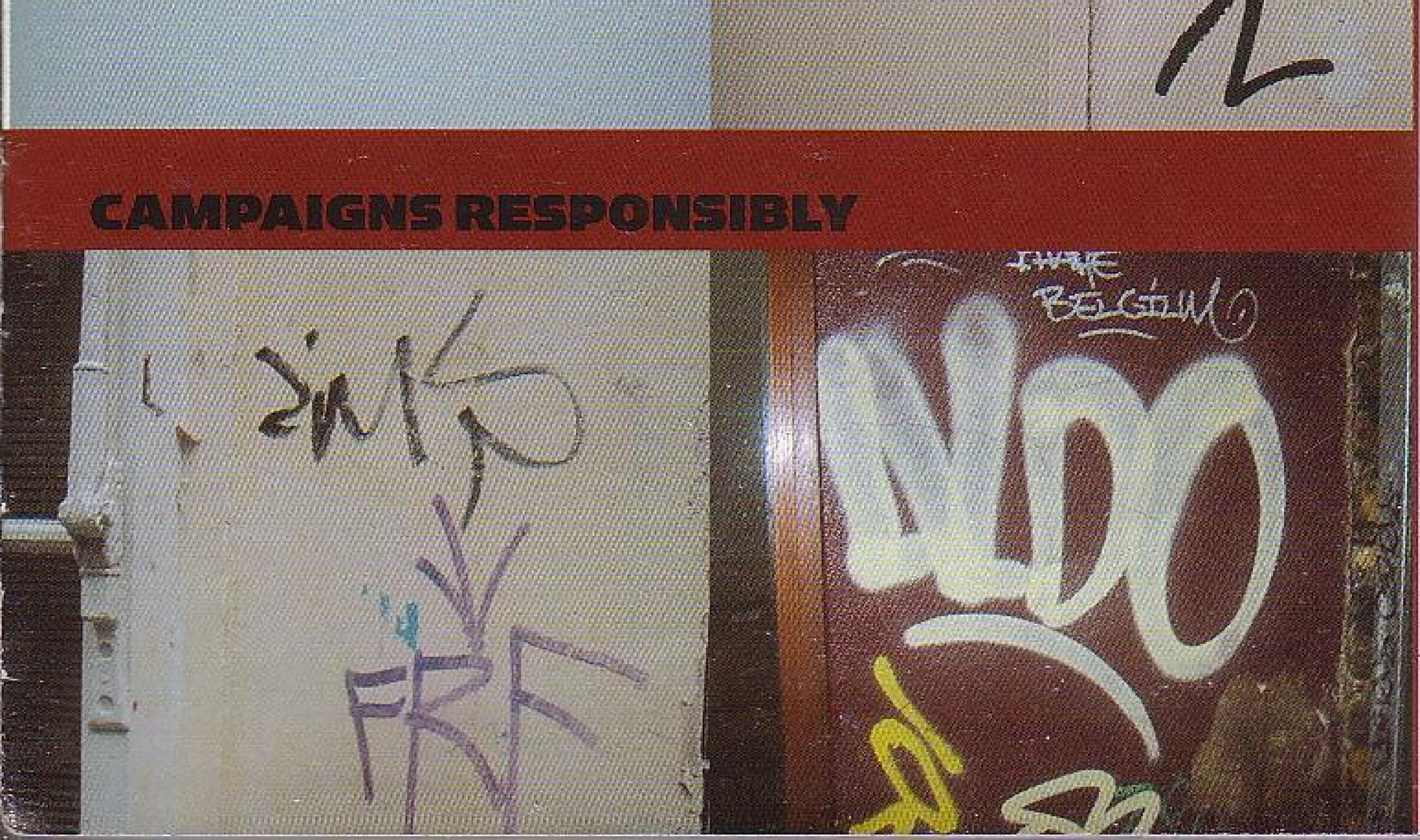
SUPER8BYTHEZEALOFPEEL+REVEAL

DAS. NEON
1917
IDIOTICA
FESTIVAL 2001
1A Neal's Yard

BUSINESSES THAT USE GRAFFITI TO PROMOTE PRODUCTS MUST CONDUCT THEIR ADVERTISING

CAMPAIGNS RESPONSIBLY





Another year down, and as far as the peeps in charge of overseeing the smooth running of Britain's capital are concerned it's been a year to get heavy heavy on graffiti's monster sound. The London Assembly produced a report back in May that was an attempt to first understand and then deal with graffiti in London. For them, graffiti is no missy misdemeanor but something deserving bans, media censorship and an integrated international effort in snuffing out its illicit ticks and twitches. On the flip, graf continues to stand as pure, primo youthful exuberance chased after by video and art directors, interior designers, the fashion click and... hell, you know who else already.

Now I like to see heads get over commercially but deep down where only my psychotherapist delves, I figure this use of graffiti for promotional use only is worse for writing's health than the findings of the London Assembly and their ilk. With them, you know what you're up against. They are the immovable objects, graf writing is the irresistible force and enjoyed by one and all is a good spat. Yet, when it's used as the backdrop in a limp music clip of a dire R'n'B act, how potent can graffiti remain? When gifted writers produce work employed to assist the sales of a lame duck product the association has my eyes rolling skywards.

That's when, more than ever, I say thank Christ on the cross for tagging. Not registered by wankers who go on about "marvelous murals" and turn up at a Banksy opening yet wouldn't know a decent handstyle if it pimp slapped them, tags separate the faux from the believers. Forget record covers and t-shirts, when I'm talking tags and handstyles I'm applauding the writer's basic identifier put up illegally. The same smacks presented here as a miniscule sample of London's autographs. It's these actions which the London Assembly's Graffiti Investigative Committee take issue. Their findings entertain the idea London's 33 boroughs provide walls for pieces, but it's their express wish to extinguish tags and halting repeat performances by their authors. To know how they plan to go about this read their following recommendations.

Another year down and assertions like "unsightly" and "intimidating" still rag on the tag. Wouldn't have it any other way. 2002 was a ride, 2003 should see some smart dance steps.

RECOMMENDATION 1

We recommend that the Metropolitan Police and Transport for London should jointly explore whether the activities of magazines that promote and encourage illegal graffiti can be restricted.

RECOMMENDATION 2

We are concerned to learn that the presence of graffiti in our parks has such a negative impact that members of the community feel unable to enjoy their local amenities. The London Assembly has conducted an investigation into the use of green spaces in London. We welcome the initiative to establish the London Parks Forum, and request that they address the issue of removing graffiti from parks as part of their remit to increase the use of green spaces by Londoners.

RECOMMENDATION 3

We recommend that the Metropolitan Police conduct research to determine whether there are higher levels of crime in areas where graffiti is more prevalent compared to areas where graffiti is not a problem. Such research should also consider if the swift removal of graffiti has any effect on the level of crime in an area. The outcome of this research should then be used to determine the priority the police give to graffiti crimes.

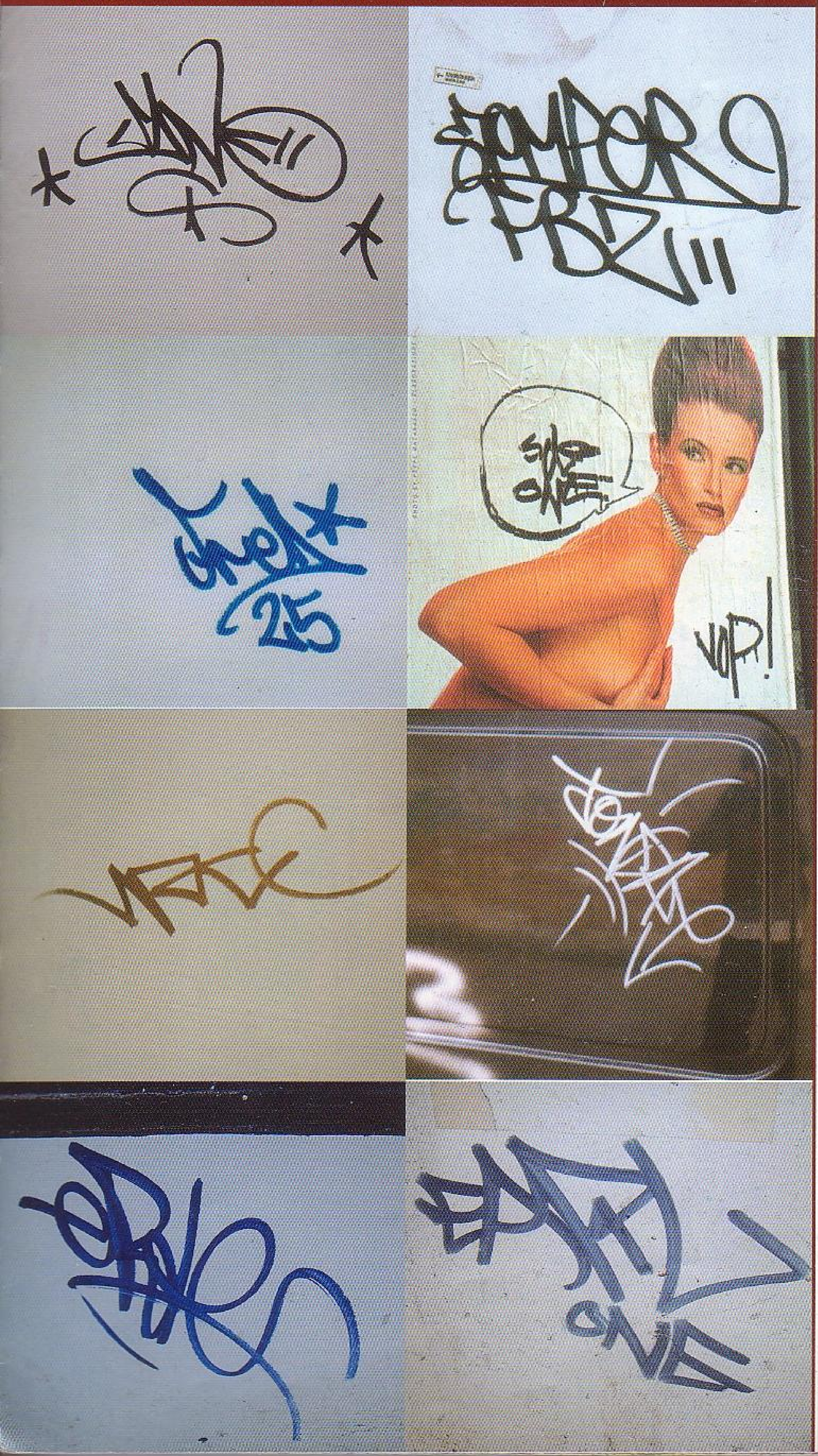
RECOMMENDATION 4

Where possible, London Boroughs should consider using planning conditions which specify the use of building materials that are easy to clean and can be treated with anti-graffiti coatings.

LEGISLATION IS BEING CONSIDERED BY PARLIAMENT TO PREVENT THE SALE OF GRAFFITI

FIN
let uspray
DARREN
NOPE
FUCK
LONDON
Equipment
01
barbican theatre

MATERIALS TO MINORS



RECOMMENDATION 5
We recommend that the London Plan require new developments in London to be designed in such a way that they are not susceptible to crimes such as graffiti and vandalism.

RECOMMENDATION 6
Declaring graffiti a prevalent offence is one way that local law enforcement agencies can develop an understanding of the impact of graffiti on the local community, thereby enabling them to give sentences that reflect the seriousness of the offence. We recommend that this method be adopted by all local authorities where graffiti is a serious problem.

RECOMMENDATION 7
We recommend that the 8th London Local Authorities Bill be amended to include the following: (1) That it be an offence for anyone to supply graffiti materials to minors, unless they are [with] an appropriate adult. We define appropriate adults as being parents, guardians, teachers (or those acting in a similar capacity such as youth leaders) or employers. (2) That those convicted of offences relating to graffiti be made to clear up graffiti where possible as part of any community service order.

RECOMMENDATION 8
We recommend that the Government introduce legislation extending the provisions of the 8th London Local Authorities Bill to the rest of the UK, thereby restricting the sale of graffiti materials to minors across the country.

RECOMMENDATION 9
Local authorities must develop the use of Acceptable Behavior Contracts (ABC) within their communities as a way of tackling graffiti.

RECOMMENDATION 10
The Probation Service and Youth Offending Teams should extend the use of reparative activities such as graffiti removal, for those who are convicted of illegal graffiti writing. This should also be done in partnership with transport organisations so that young offenders carry out reparative activity on buses.

RECOMMENDATION 11
We recommend CCTV should be installed on all London buses. We look forward to the Mayor of London fulfilling his promise to do so.

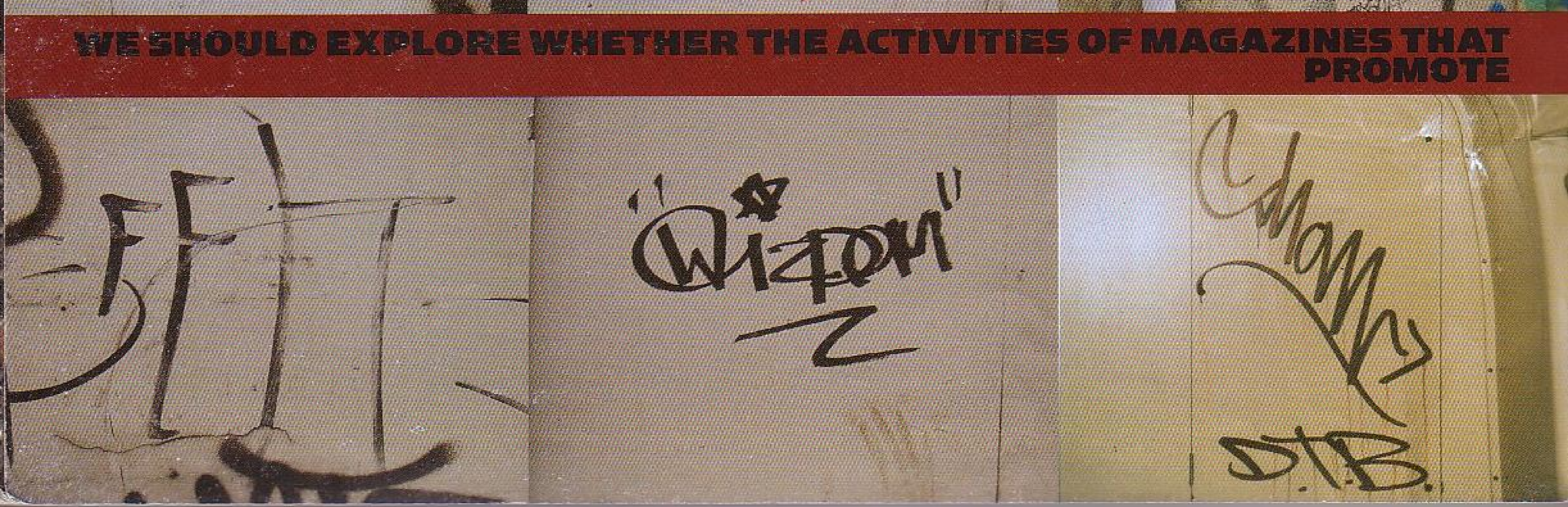
RECOMMENDATION 12
Transport for London should ensure that a consistent approach is taken to dealing with graffiti and etching amongst transport operators. This should include the sharing of best practice amongst the different transport operators and the undertaking of joint prosecutions of offenders where possible.

RECOMMENDATION 13
In meeting their legislative requirement to develop a community strategy, local authorities should develop seamless anti-graffiti programmes in partnership with both public and private sector organisations and the local community.

RECOMMENDATION 14
We recommend that the Mayor, in agreement with the local authorities, use the Capital Standards programme to develop a common set of standards by which local authorities can measure the efficacy of their graffiti removal and anti-graffiti strategies. The Capital Standards programme should also be used to agree the minimum standards of graffiti removal, which will be applied across London. The programme should also be used to benchmark standards with other world cities thereby ensuring best practice in graffiti removal and prevention.

FO'NIX' 98
the doors

WE SHOULD EXPLORE WHETHER THE ACTIVITIES OF MAGAZINES THAT PROMOTE



ILLEGAL GRAFFITI CAN BE RESTRICTED

London should seek to adopt the highest of such standards as practiced by other world cities.

RECOMMENDATION 15

We recognise that part of the purpose of the 8th London Local Authorities Bill is to prevent the sale of graffiti materials to minors. In this interim period as the legislation is being considered by Parliament, we recommend that all London local authorities develop voluntary codes of practice to restrict the sales of graffiti materials in their areas.

RECOMMENDATION 16

Owners of street property such as the Royal Mail, cable companies, BT, Railtrack and other utility companies must become more accountable to local communities and work more closely with local authorities to ensure that the graffiti on their properties is removed swiftly. This must include publishing details of how to report graffiti, and developing and publicising standards for graffiti removal.

RECOMMENDATION 17

In order to facilitate the removal of graffiti from privately owned business premises, local authorities should develop low cost schemes with economies of scale that will remove all graffiti from such properties for an annual fee.

RECOMMENDATION 18

Local authorities should consider ways in which they can facilitate and enable local community involvement and self-help. This may include the provision of free technical advice, graffiti removal kits at trade prices etc.

RECOMMENDATION 19

In developing strategies to deal with graffiti, we recommend that local authorities consider whether the use of legal graffiti walls in a contained and sustainable environment may be used as part of a range of general youth activities or as part of diversionary work. It is vital that any graffiti wall initiatives receive long-term management and support otherwise they may just teach graffiti writing rather than channel creative talent away from illegal writing.

RECOMMENDATION 20

Local authorities need to examine their provision of youth services and consult with young people in their areas to ensure that the services provided are relevant to the needs of young people. Youth programmes should aim to encourage citizenship and ownership and provide opportunities for creative development.

RECOMMENDATION 21

The forthcoming Mayor's culture strategy must ensure that the cultural needs of young people are addressed. This will entail consultation with young people through existing youth forums and schools.

RECOMMENDATION 22

We recommend that the London Assembly conduct a scrutiny of youth provision and funding in London. The aim of this would be to identify areas with poor youth provision and encourage private sector and voluntary organisations across London to become involved in providing opportunities and facilities for young people.

RECOMMENDATION 23

The media, music industry and other businesses that use graffiti to promote products and services aimed at young people must conduct their advertising campaigns responsibly considering the wider environmental and social implications. We recommend that the Capital Standards programme exert pressure on businesses on behalf of Londoners to observe these responsibilities. ●

DRIVE-THRU: www.london.gov.uk

PHYS↑CAL GRAFFITI

AS FAR AS ABOVE IS CONCERNED, WOOD IS GOOD IN THE HOOD. WHEN HE STARTED OUT PLACING HIS SYMBOL AS WOODEN SCULPTURES AROUND PARIS, JULI REINECKE WANTED TO KNOW WHAT WAS GOING DOWN WITH THE TRADEMARK THAT POINTED UP

Keep your eyes gazing skywards for signs from Above. An American writer stroke street marker, his uncomplicated arrow logo is the way of the walk on stickers, shop fronts, vans and ad spaces inside metro carriages. He then caused crooked necks for alert Parisians when he began placing his innovative 3-Dimensional handmade wooden arrows at heights beyond average see levels. It could have been described as an "uprising" but I prefer "quiet riot".

Growing up in California with his three brothers in a family big on creative outlets, Above's artistic background has thus far paved his path through life. His mother is a weaver and watercolourist, his father is a professional finger painter, sculptor and painter. Two of his brothers play guitar and the third is a photographer. Born into this family the question for Above was never *if* he was going to express himself through art, but *how*? Playing a star role in his development was the fact that his parent's pad was located next to a fr8 yard. For Above, the train whistle was the warning for everybody not to miss the gallery on wheels.

As a kid fascinated by the steel medium, Above went from spectator to participant when he began painting fr8s age 17. But seeing a train pass by with his name on it that no one was able to read proved insufficient, so he searched for a voice that would tell him and the rest of the world what he was about. The solution? Breathing life into the name Above by transforming it into the symbol of an arrow pointing upwards.

Earlier in 2002, the arrow master moved from Cali to Paris with the intention of establishing a better venue for his artwork. He spent nine intense months in Paris, and, with strong support and the energy that he gained from "living his art", he found various ways to work his trademark. Back in the US, Above - still only in his early 20s - let me in on what he gets out of his unique archery.

WHAT MOTIVATES YOU? Life as a whole. All of its individuals and environments. Everyday is a new day to show myself what I've learnt and what I am willing to learn. Also, the fact that life is what you make of it - this notion motivates me to be the best that I can be and to utilise my energy wisely. For me, life is unpredictable, beautifully ugly! Life motivates me to "Rise Above" the norm and challenge myself to see what I am made of.

IN WHAT WAY DOES THE CITY IN WHICH YOU LIVE INSPIRE YOU AND SUPPORT YOUR WORK? The city is the blueprint! It's like a playground - the more space and attractions you have within your city the more fun you can have. Since I was a child, I loved big cities. The hustlin' and bustlin' of organised confusion. The bigger the city is the more hyped I get. Living in a city and not knowing what neighbourhood you are in because the city is so widespread is very inspiring to me. I also know that the bigger a city is, the longer the lifespan of its street art. Buffers don't have time to get to every hit spot, meaning art can run for months, even years.

Being a street artist, it's my duty to know the streets. This makes me push myself to understand the city that I'm in. To find that "hot spot" that no one has ever hit before; places that you would think that no one would ever go to. I feel that the better I understand the ins and outs of a city the better off my art is.

ARE YOU CONNECTED TO OTHER WRITERS? I'm connected to every writer. We are all connected by our common street level creativity.

YOU RECENTLY MOVED BACK TO CALIFORNIA, CAN YOU DESCRIBE THE DIFFERENCES BETWEEN THE GRAFFITI CULTURE IN THE STATES AND IN EUROPE? It's a little hard for me to answer this question as I don't see myself as being in a "graffiti culture", so I don't feel like I can talk about something that I'm not a part of. But I can tell you the differences in the styles and colours between the two.

From my experiences, what stood out is the huge amount of silver that is incorporated in Europe compared to the US. Silver is everywhere. To each their own! Europeans tend to have this really unique letter style: elongated letters with the drop shadow that has no ending. The shadow goes on until there is no room left to paint. I see this style a lot around eastern European countries. In comparison, the writers in the States seem to have a great sense of having all of the letters run together in the same style. The tag styles are very creative in the US. Great hand styles. But the main thing is that they both share the common goal of getting up.

ONE OF THE REASONS YOU MOVED TO PARIS WAS TO STUDY ART... I never intended to go to an art school in Paris - I don't have the time or the money. I came to Paris to study the street art. Both my parents showed me art from all over the world when I was younger. They would bring home art books and we would talk about the paintings. I was intrigued by the volume of art that came from Paris - so many great masters lived and painted there and I wanted to follow in those strong footsteps.

I first stepped foot in France at the age of 19. I was so passionate about exposing my street art and seeing these "jewels" that littered so many Parisian museums. I would go to museums during the daytime and draw, take notes and get up close and personal to see the brushstrokes of Picasso or the thick layers of Van Gogh. By night I would walk the streets checking out the street art. I learned so much from my experiences in such a beautiful city.

CAN YOU IMAGINE A MOVE FROM STREET TO GALLERY? I have a good imagination so yes I can easily imagine any art being in any gallery. My work belongs in the streets where it can breathe freely, unrestricted by business hours and dress codes. I put my art in the street because in the street anything can happen. Anything. I put my art in the streets for everyone to see whether they expect to or not. In galleries there tends to be a lot of politics. It is not always about how good your art is but who you know. I like my art to speak for itself in an uncontrolled environment.

WHICH WRITERS OR ARTISTS INSPIRE YOU? I enjoy any and all artists that evoke emotion. There are so many great artists out there that the list would go on for pages. Any artist that is passionate, creative and willing to test their limits inspires me. Someone who will pursue their vision against all odds... my father, John.

WHAT ELSE GETS YOU OPEN? Skateboarding, music, dancing and women. I've skateboarded since I was about 13 and skateboarders share the view that many street artists have when looking at the urban landscape. Skaters look at a handrail not as a place to put a hand when walking down a flight of stairs but to do a 5-0 grind down. I enjoy looking at something and thinking of all of the different possibilities that it posses. Music is so important to me; it sets the pace for any and all actions. Dancing with women and to let my body move to the music is my physical outlet. And women... they are so beautiful. I love the curves of the female body.

WHAT MADE YOU CHOOSE THE ARROW AS A TRADEMARK? Living in a world overly saturated by logos and knowing that people remember a trademark more often than a name made me make this transition. It was a logical step in my progression to use an arrow to represent Above.

FOR EACH OF YOUR TECHNIQUES YOU CHOOSE A DIFFERENT TYPE OF LOCATION. HOW DO YOU DECIDE WHICH TECHNIQUE GOES IN WHICH SPOT? I try to adapt to the location. I think of the best fitting for its surroundings. I like to be "all city" so I like to do all mediums in all districts - well rounded and well spread.

WHAT ROLE DOES THE ACTION OF GOING OUT EACH NIGHT HAVE ON YOUR WORK? A huge part of my vision is to see what I am made of. How much can I do and for how long, how big I can go etc - I enjoy challenging myself. I also enjoy "Rising Above" my fears and doubts. Going out at night is important to me because the streets drastically change at night. Like I mentioned before, *anything* can happen in the streets.

YOU SAID THAT GOING ON NOCTURNAL MARATHON MISSIONS MAKES YOU RAISE YOUR STANDARDS - HOW SO? I want to see what my breaking point is - mentally and physically. I put up 451 of my wooden arrows over 19 consecutive nights. I went to attack the whole city. I would walk non-stop for 5-6 hours every night, strategically putting up my arrows. Physically worn out and mentally drained, I continued until I had covered Paris evenly with my arrows. I wanted to unlock the power that comes from channelled determination. My art gives me pure energy.

YOU ARE ILLEGALLY INSTALLING SCULPTURES IN THE STREETS, WHICH IS STILL RELATIVELY RARE FOR A WRITER. WHY DID YOU TURN TO SCULPTURE? I never looked at it from that angle. I don't see myself as sculpting my arrows but I like the sound of that. Instead, I see myself as designing them.

I enjoy designing to the fullest. Graffiti/spraypaint enables me to do this in 2-Dimensions but not in 3. I wanted to push my logo to its limits. To see how many clever ways I could reproduce it and, more importantly, how I could place it in a city environment. I chose wood as my medium for the arrows because of its durability against the elements.

It took me a while to get the hang of using high power electrical tools and matching the cut line with the marked line. Once I nearly made my ten fingers disappear into eight. In retrospect, I am amazed at how graffiti has introduced me to such various media.

IN MORE DETAIL, WHAT ARE THE ADVANTAGES OF UTILISING SCULPTURE OVER SPRAYPAINT OR STICKERS? The first reason for installing my wooden arrows in the streets was for my art to have a longer lasting effect. Something that would have a street life of more than a week. I always hated it when I would go bombing at night and the next day I would go to see how I came off and it had already been buffed. Most big cities have vandal squads that just love to buff, buff, buff. For the wooden arrows, there is'nt a squad designed to take me off city walls. The only way I'll get taken down is by some angry, confused or jealous person. This person must really want to go out of their way to take me down because all of the arrows are literally 13-15 feet "Above" your head.

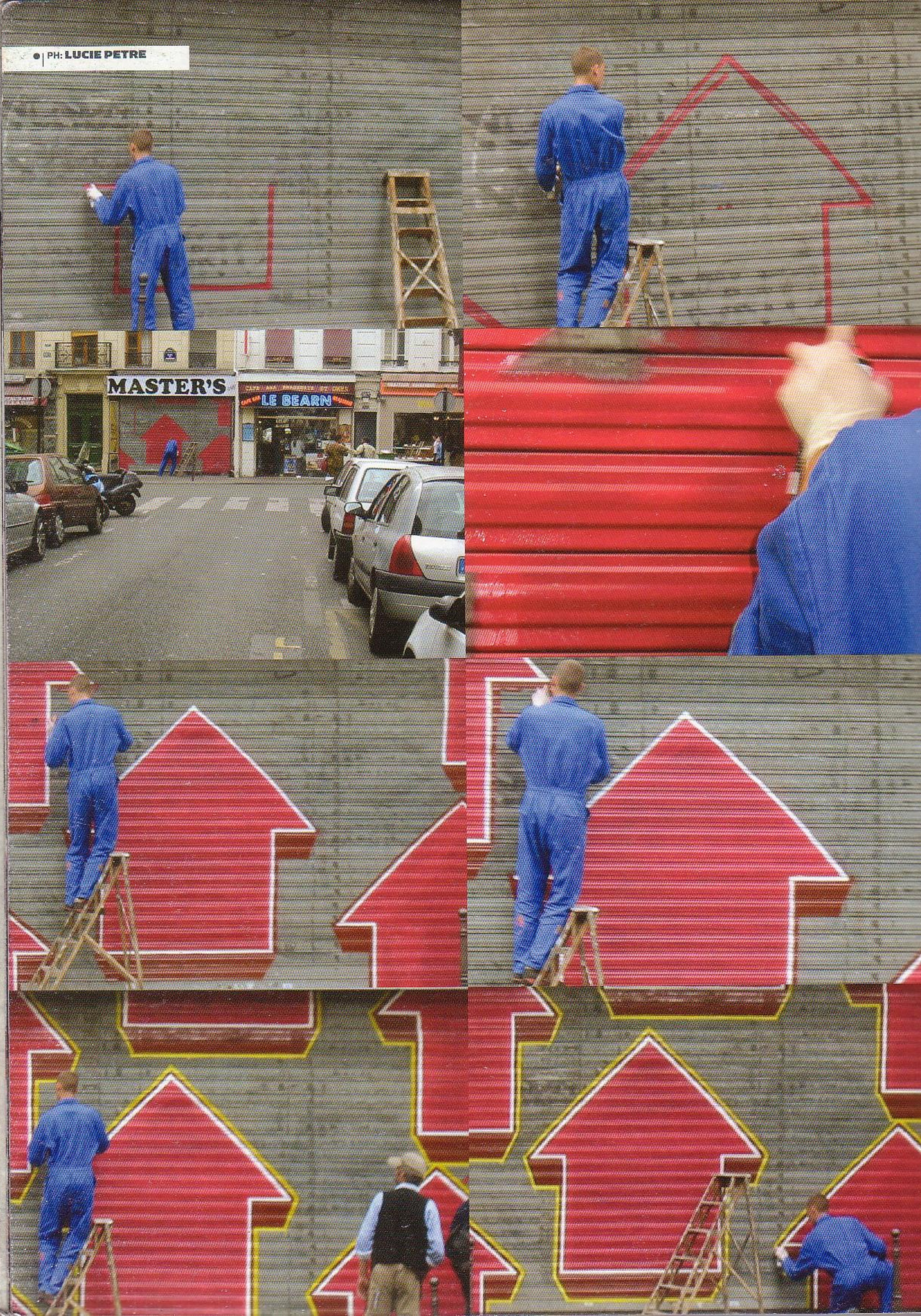
The second reason was because I wanted something that was unique. To my knowledge, I've never seen or heard of an artist using wood as a medium for their street art. I like the mentality of making something 3-Dimensional (physical) and positioning it on city landscapes. In a way, it's adding to the structure(s) at the point the architects and construction workers stopped - I like to keep building on a city.

The third and last reason why I decided to install my arrows in the streets is because I can. What I mean is that I have a symbol that I can relatively easily turn into a physical object.

HOW DOES THE PUBLIC REACT TO YOUR DIFFERENT WORKS? It seems like I have raised the awareness of the masses. One of my mentalities behind my arrows is to "Keep Your Head Up", both literally and figuratively. If someone wants to see an arrow they must be looking up. I think that the public is baffled by what is going on in their city. Once you are exposed to something enough times you start to ask questions and want answers. Having done 451 wooden arrows in Paris, I have a lot of Parisians asking, "How did it get there?", "Why so many?", "What does this mean?". I ask them, "What does an arrow mean to you?". The responses are as unique as the individuals themselves. ●

DRIVE-THRU: www.goabove.com

PH: **LUCIE PETRE**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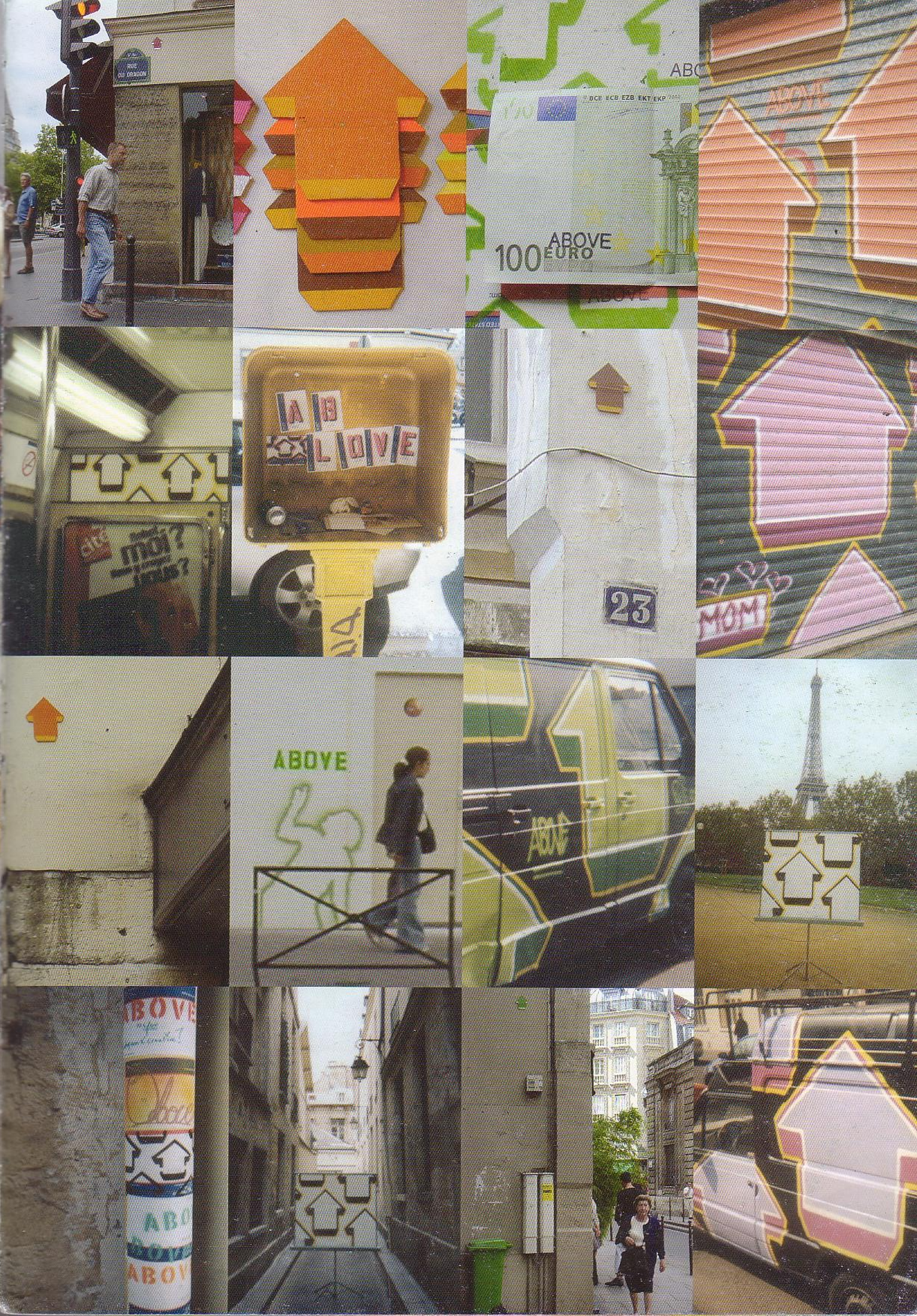
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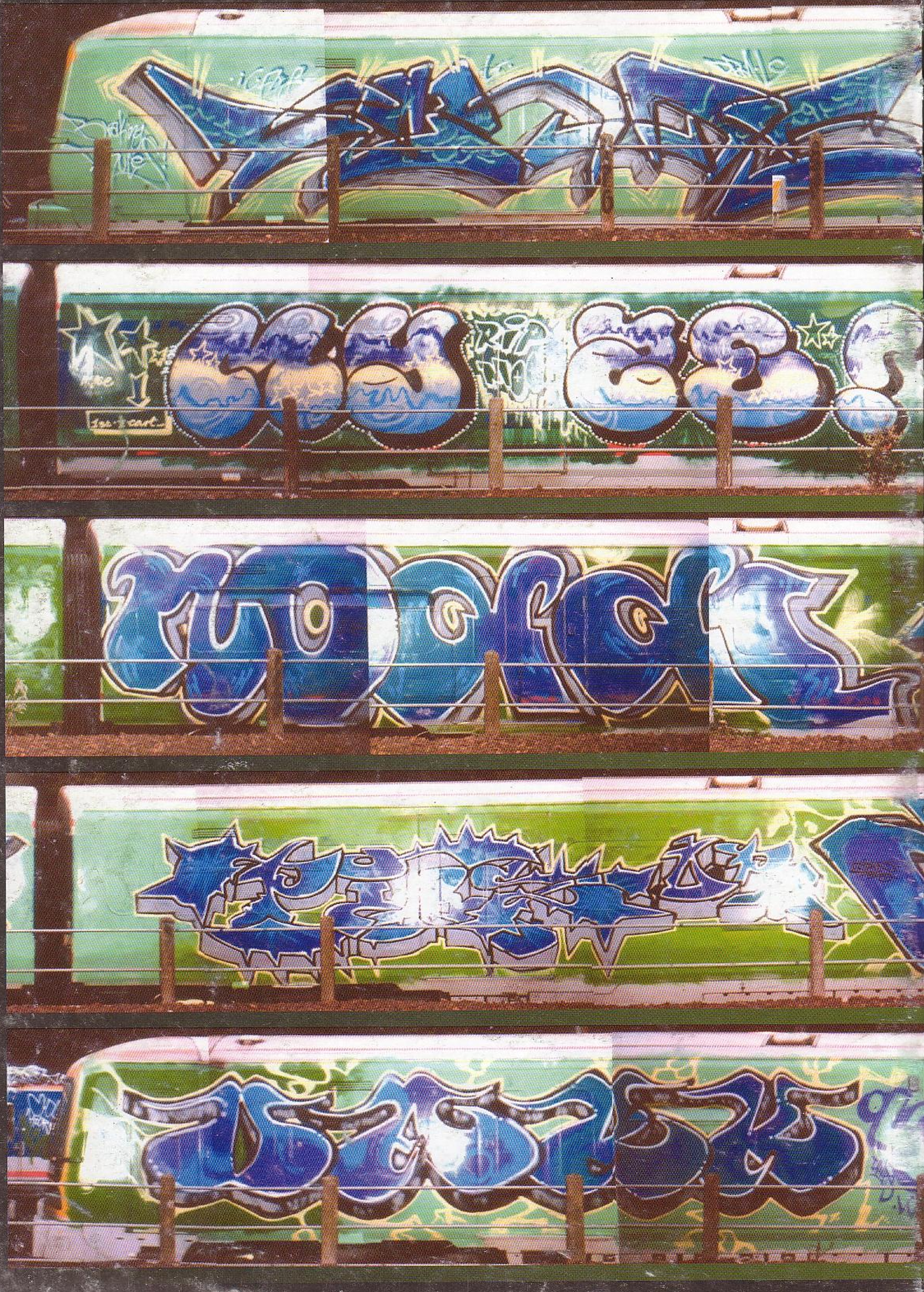

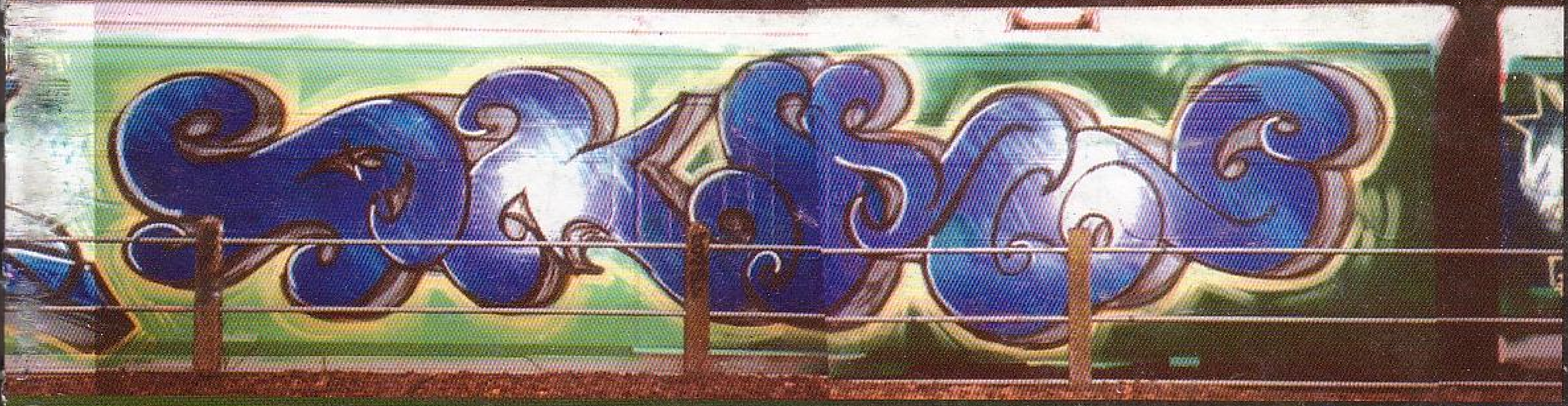

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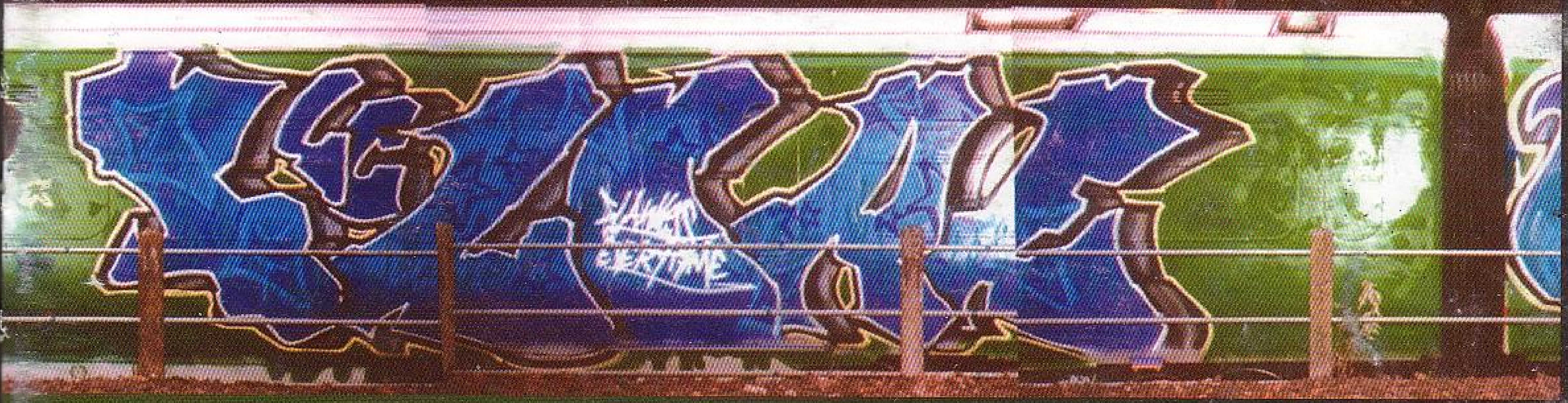

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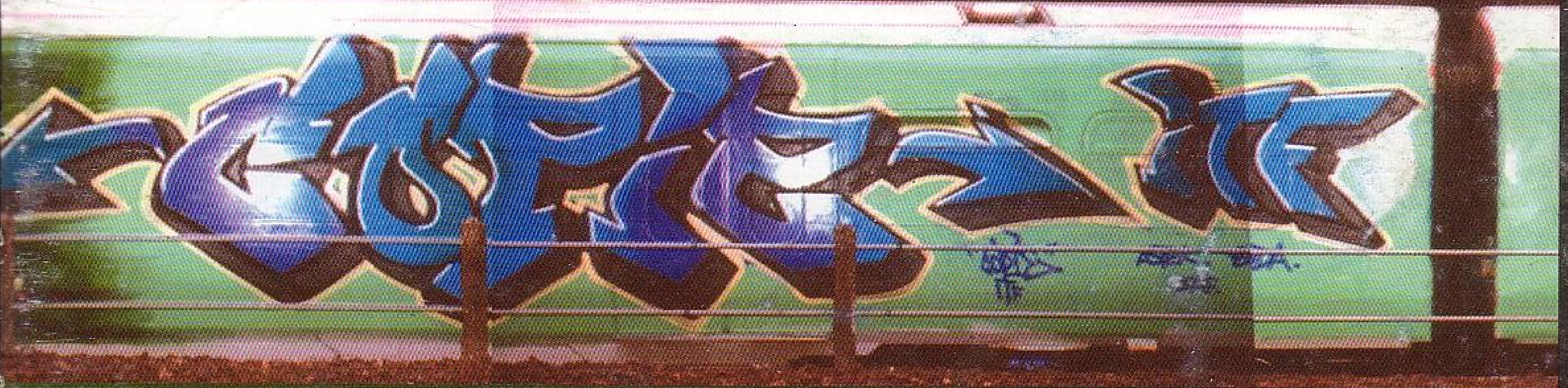

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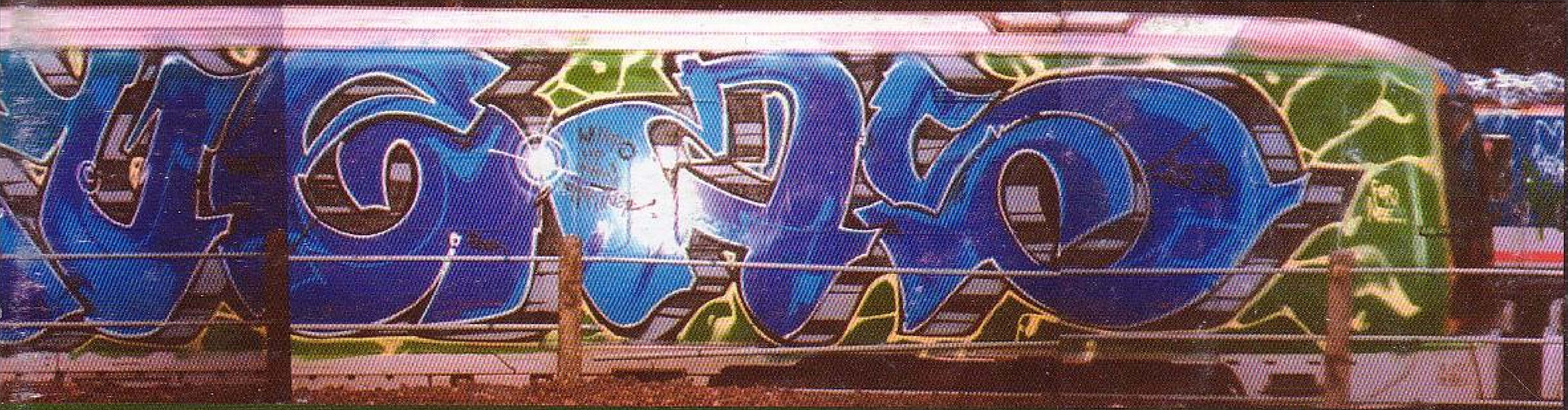

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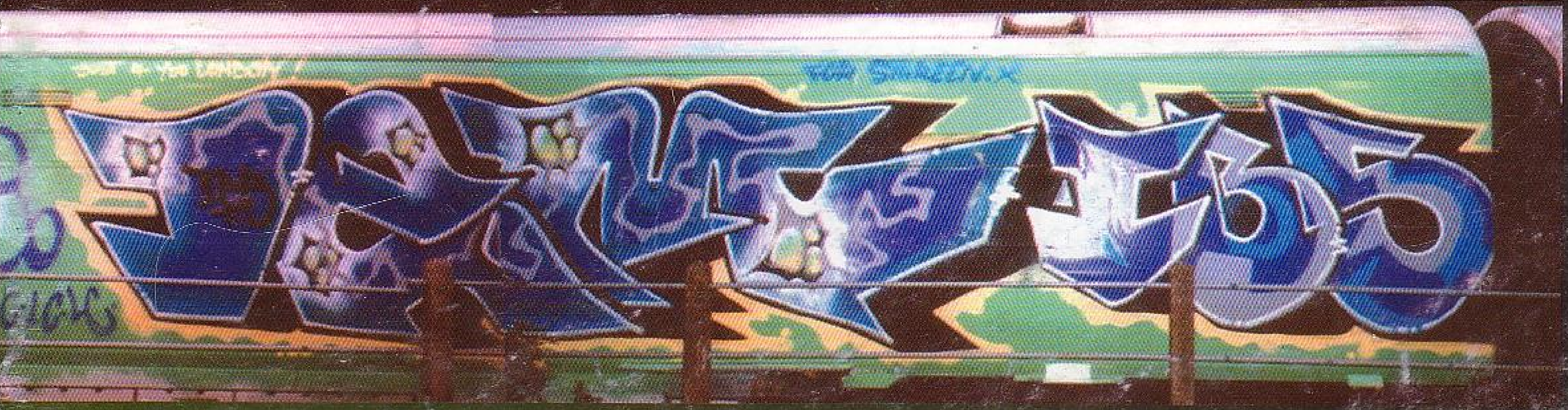

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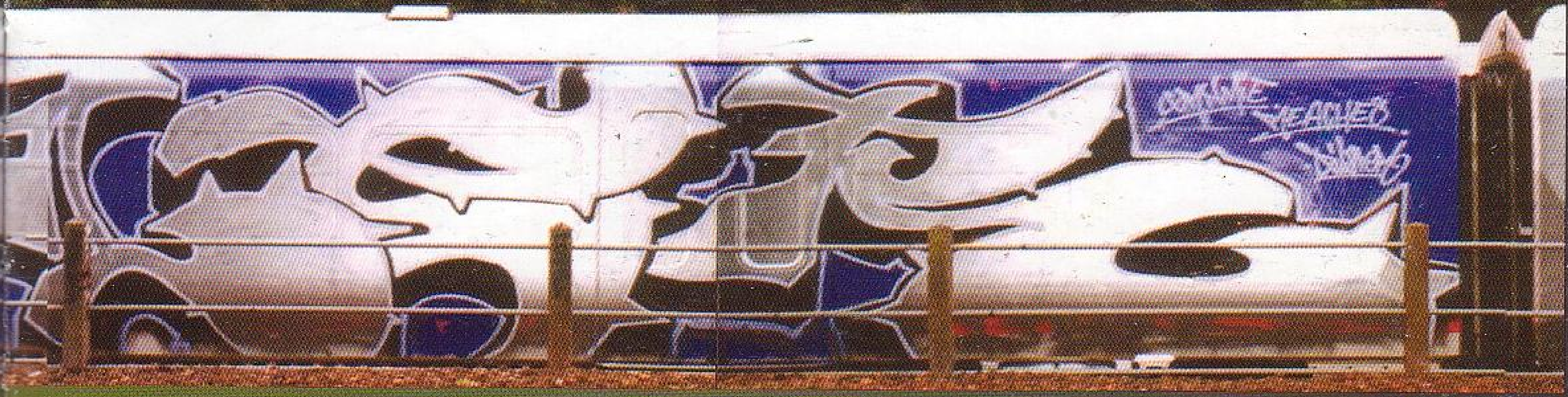

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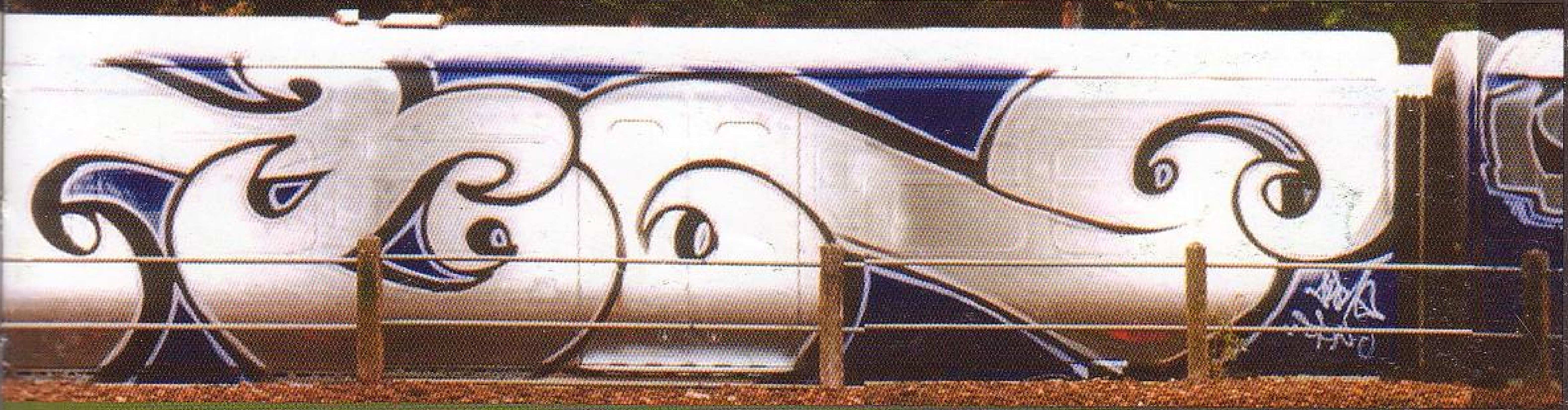

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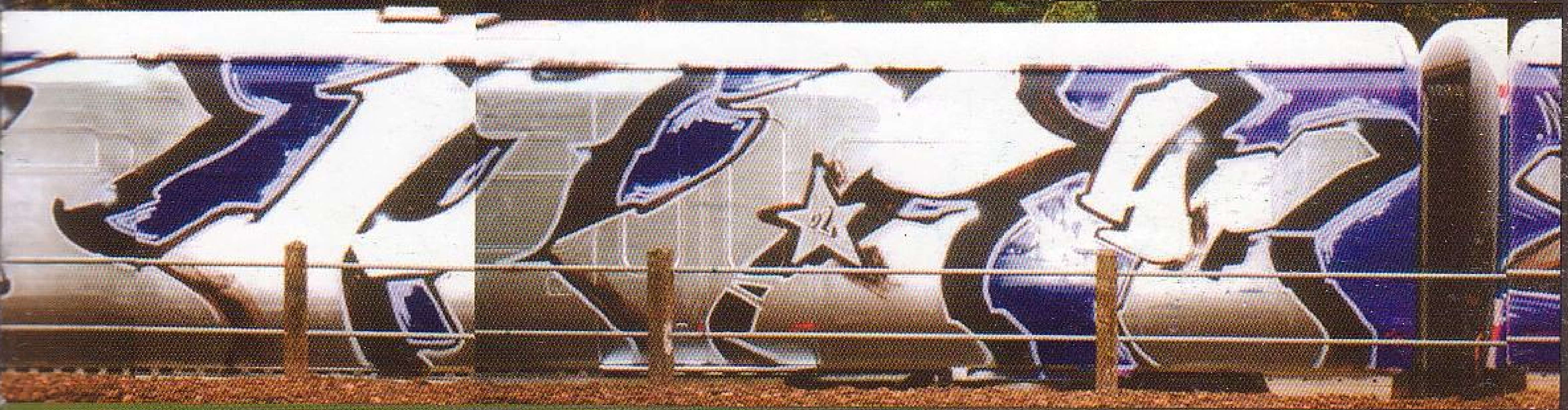

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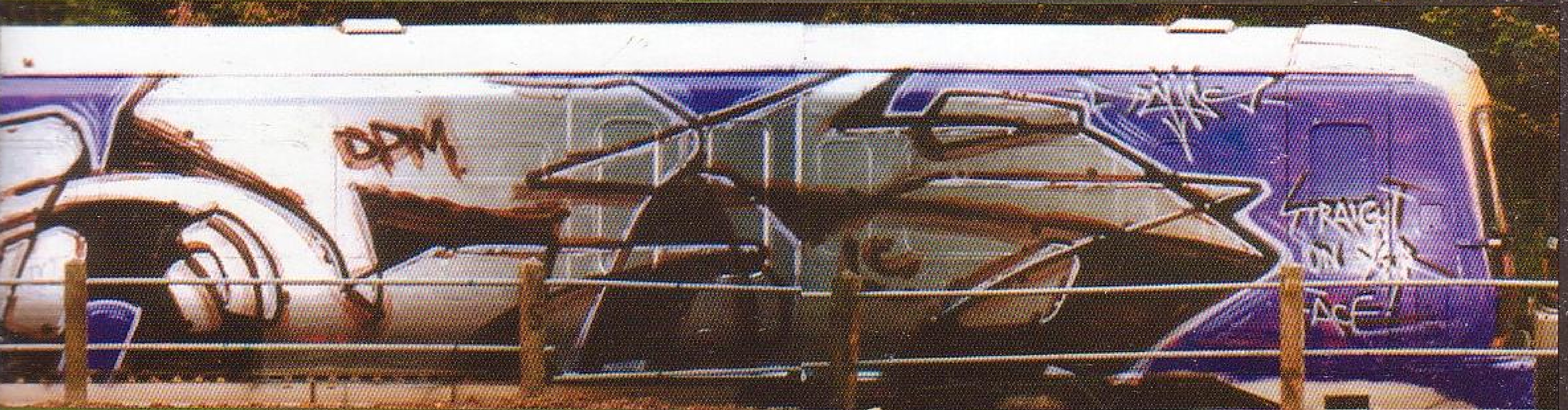
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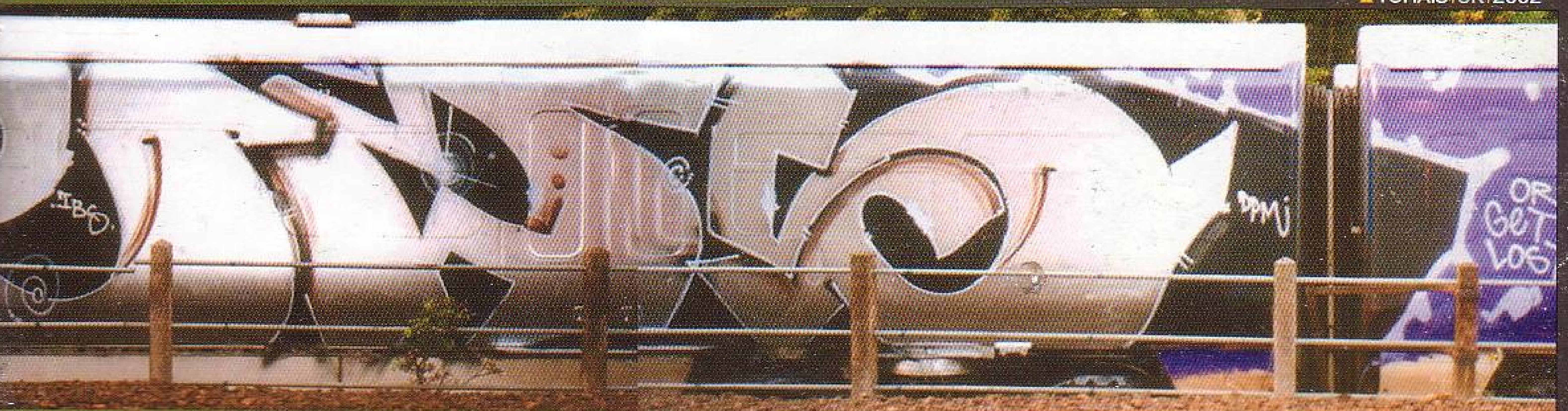

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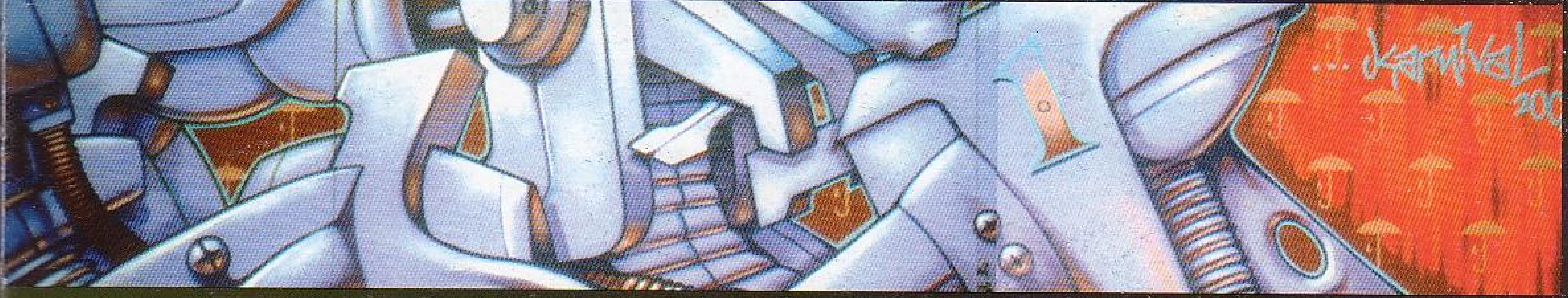
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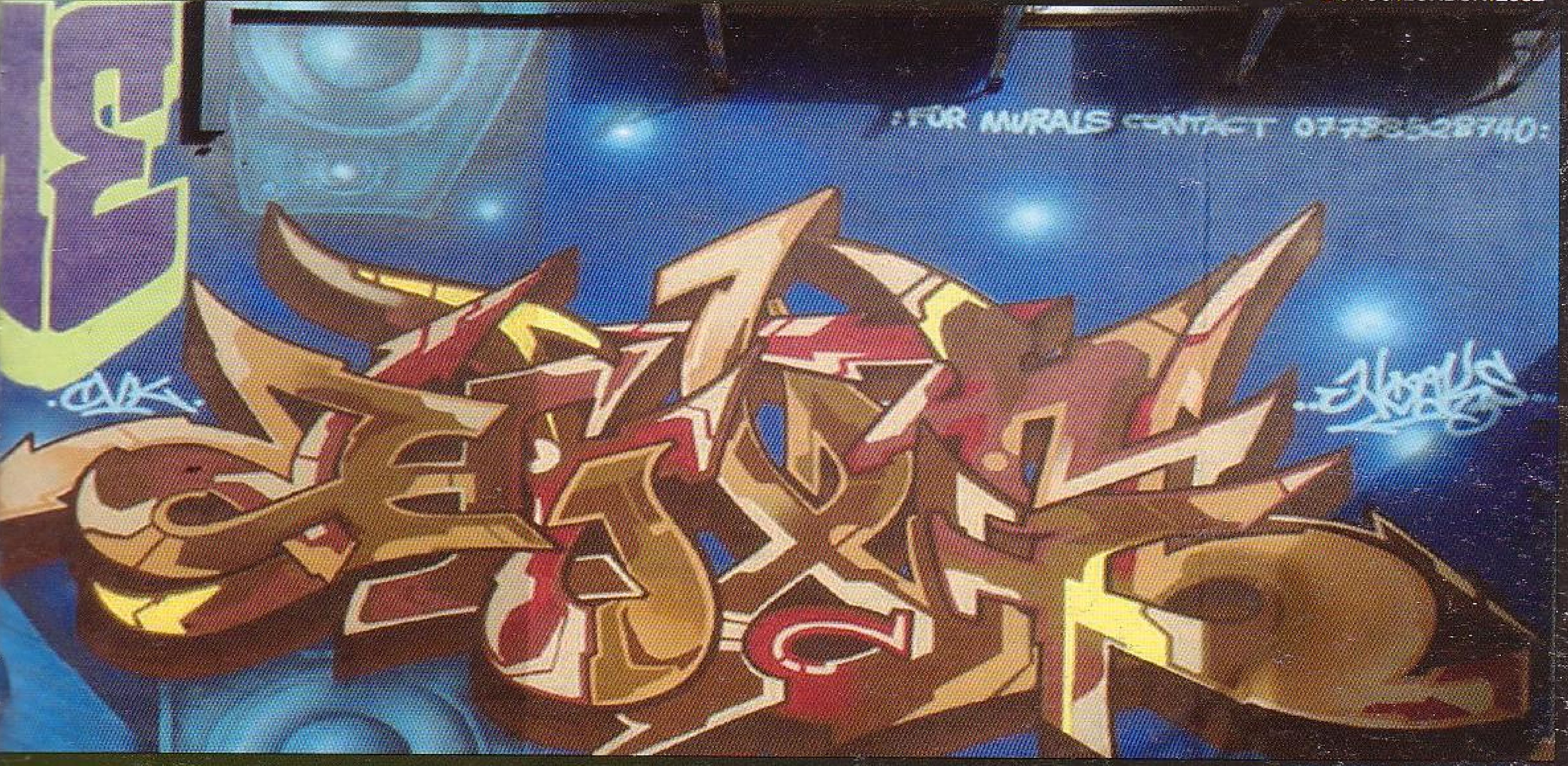
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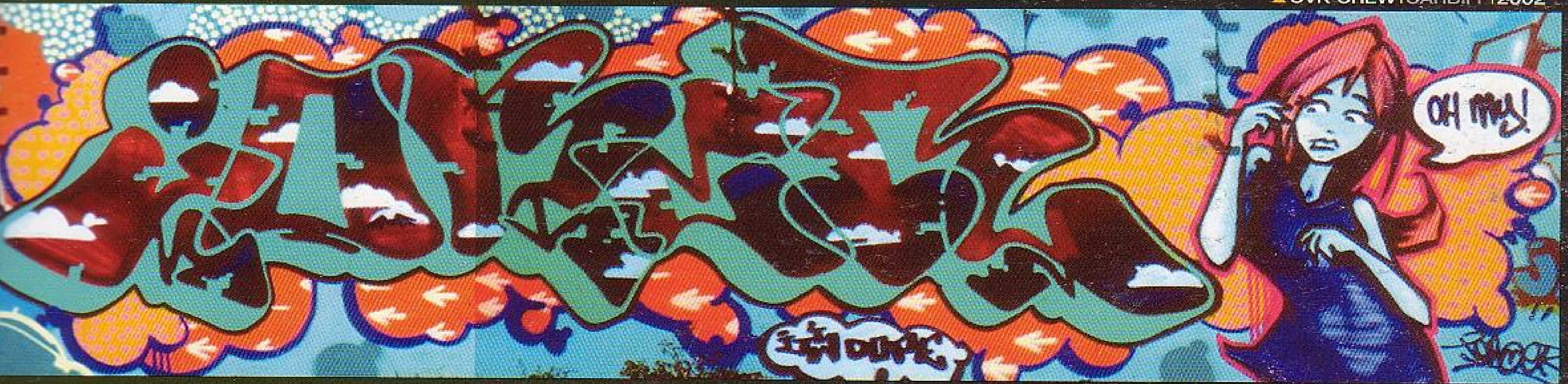

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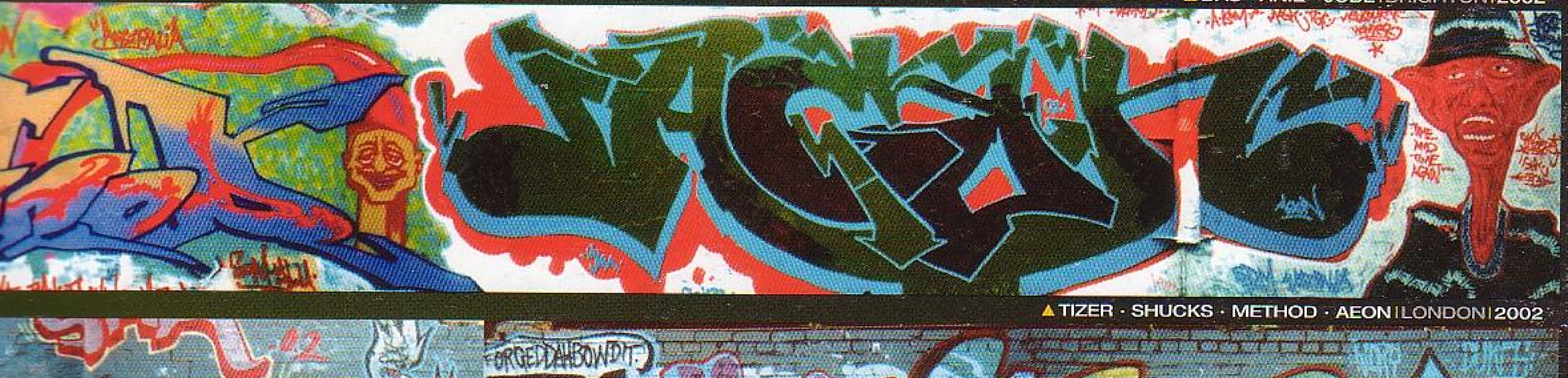

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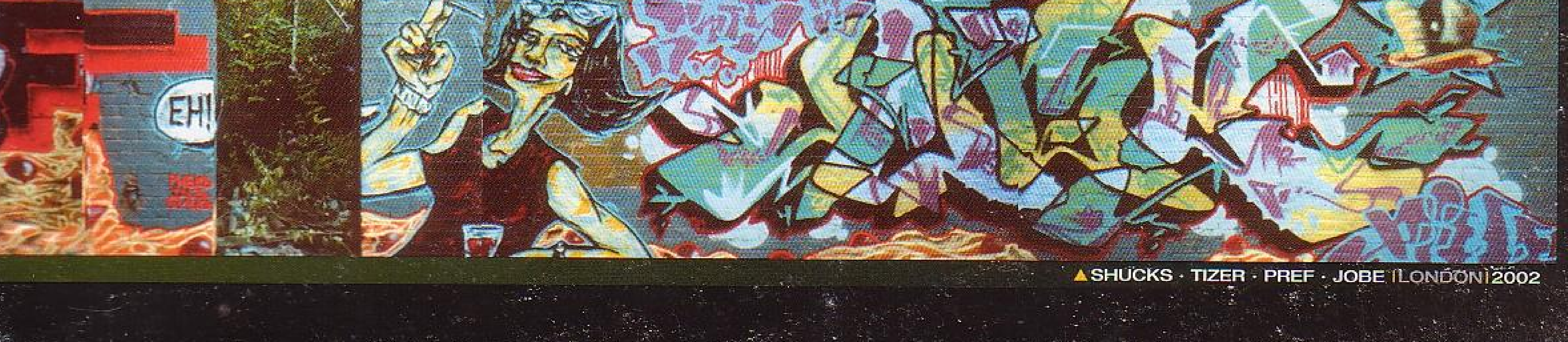
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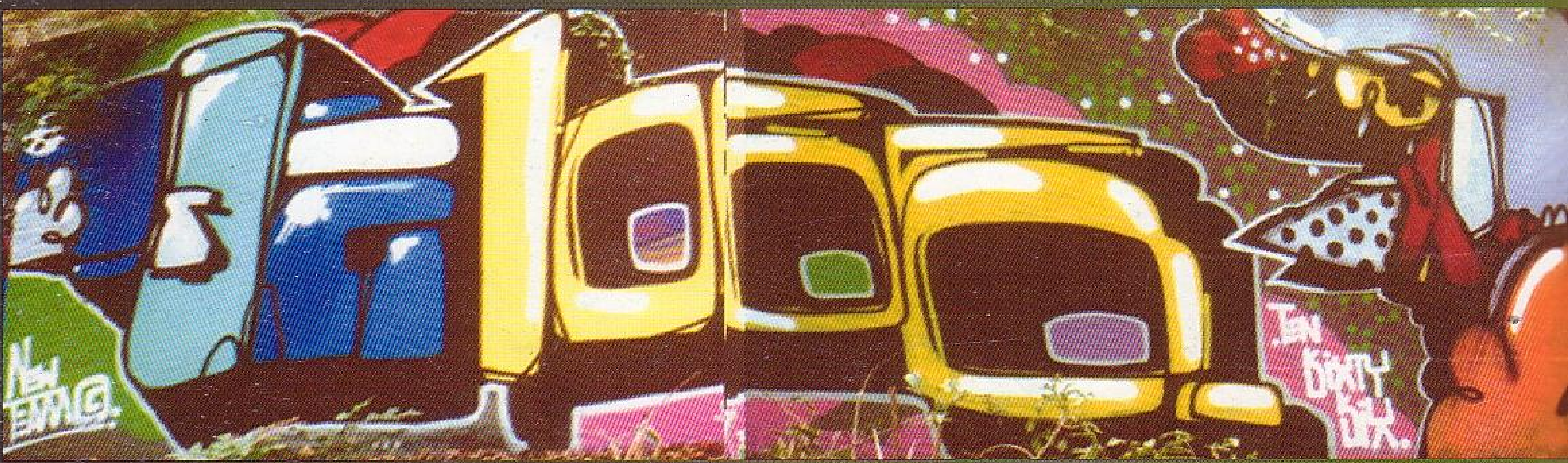

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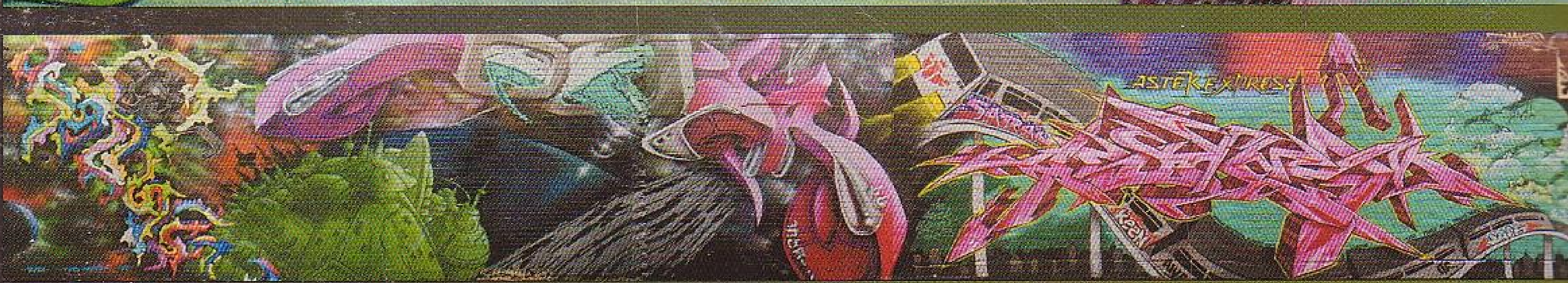
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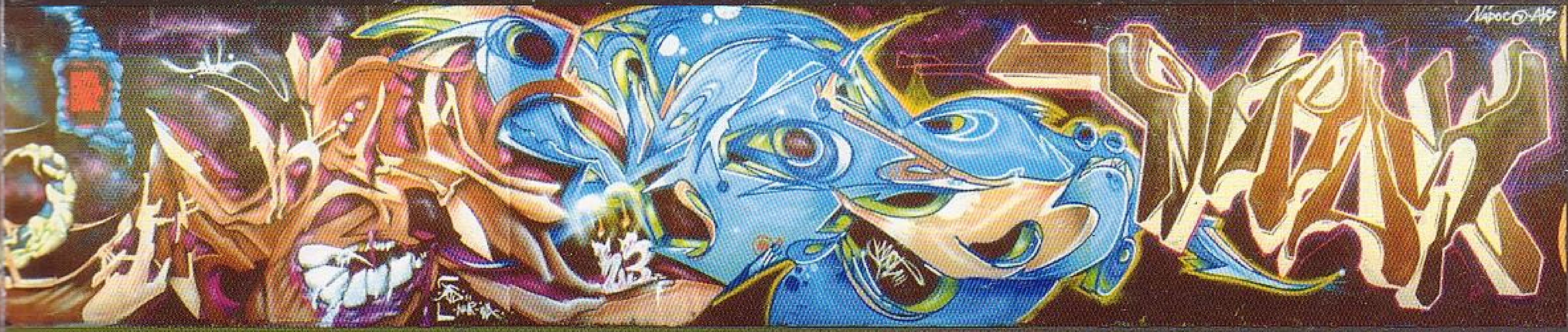

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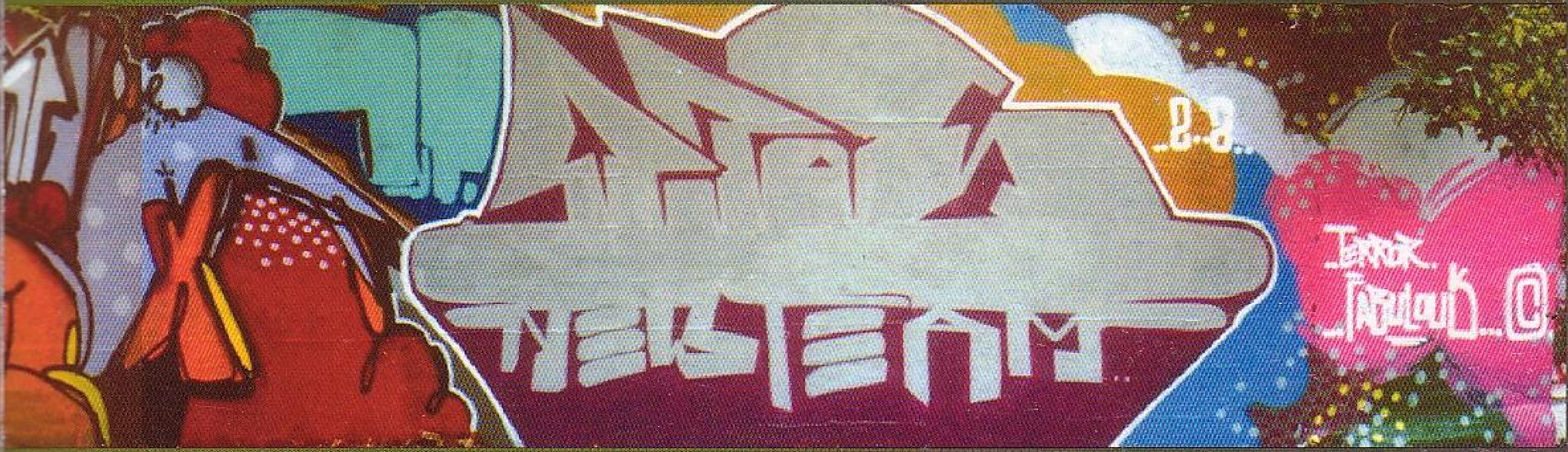
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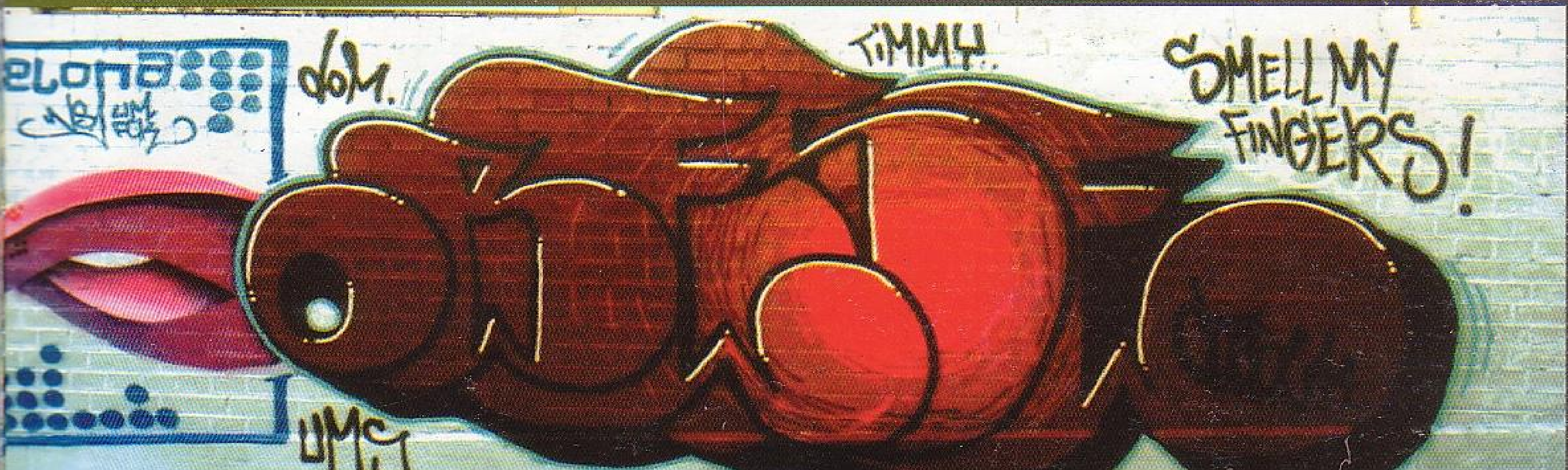
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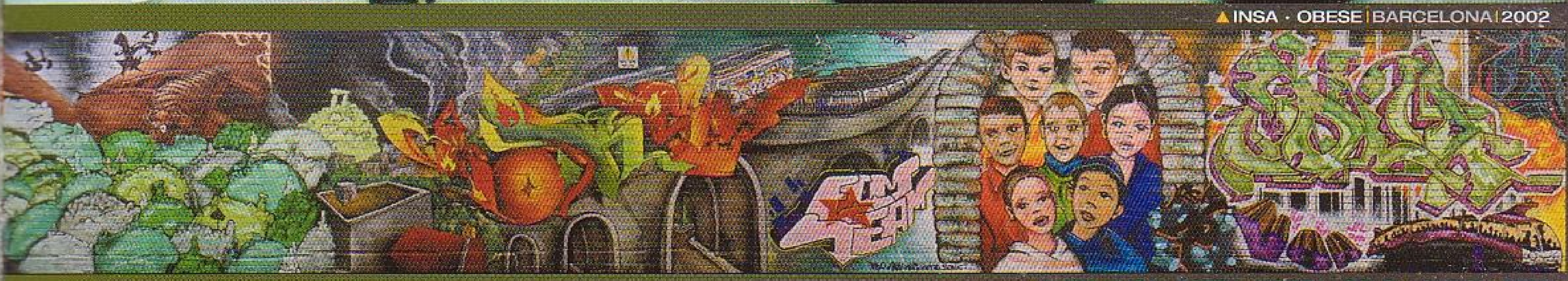

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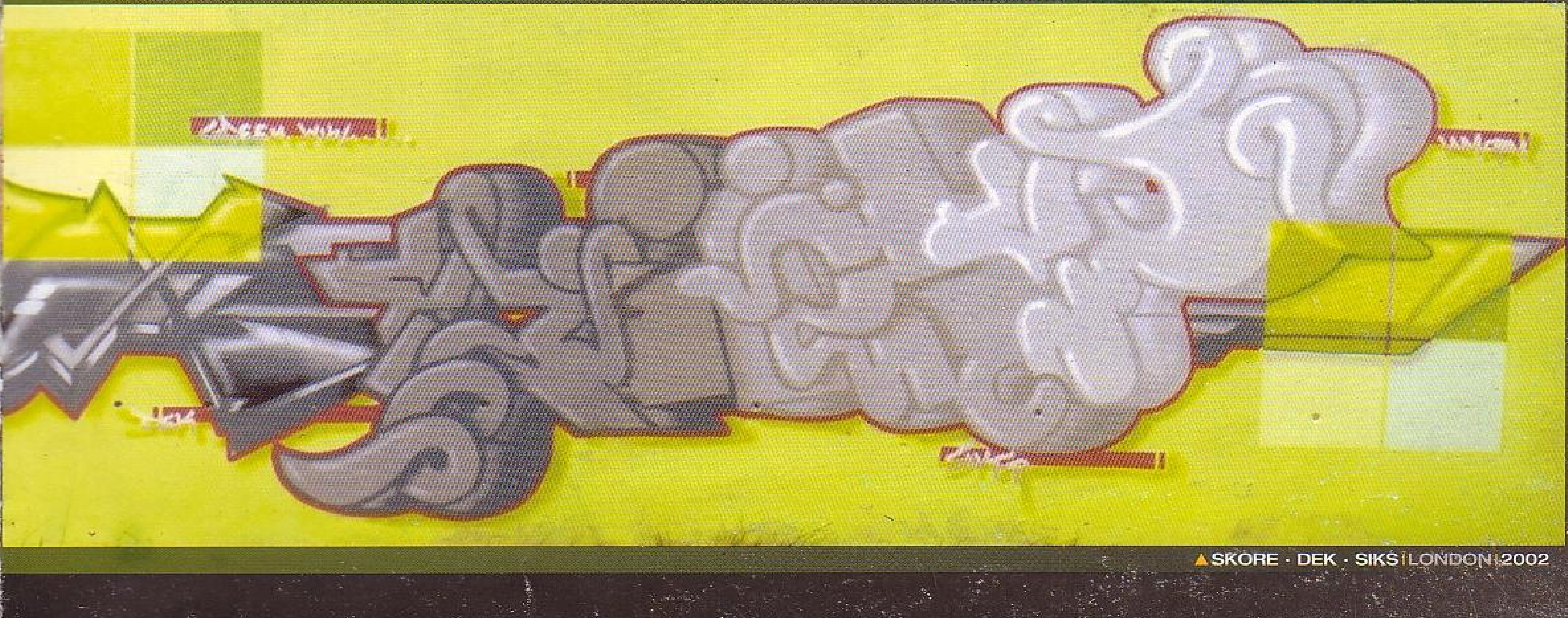

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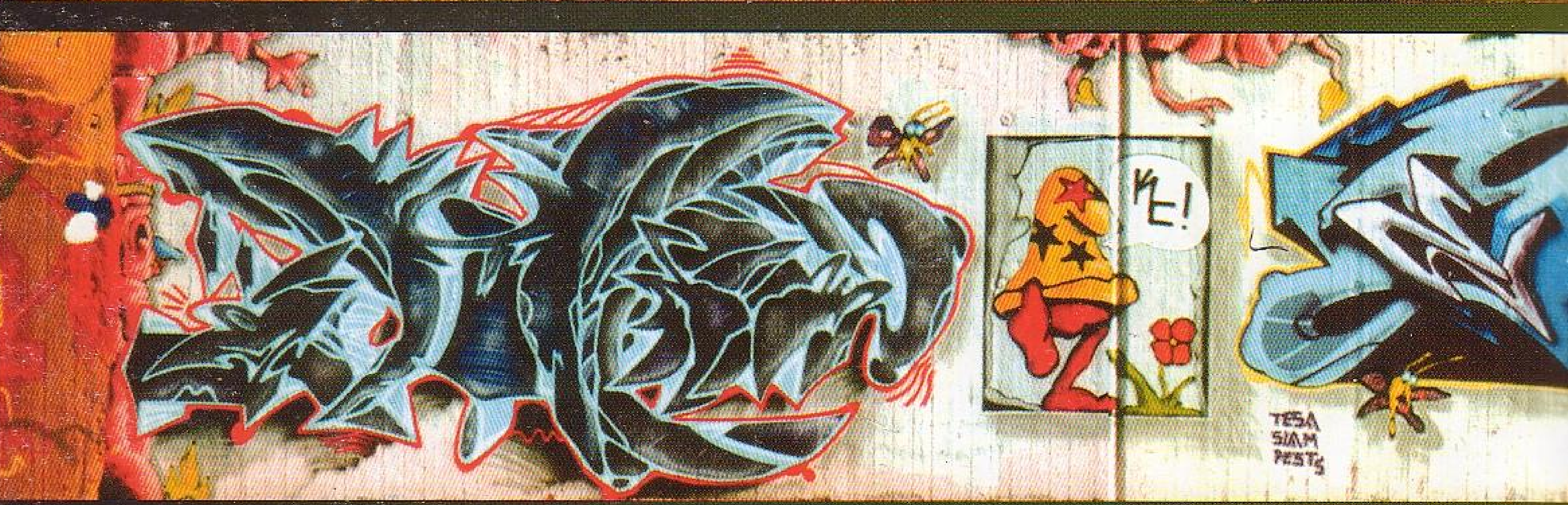
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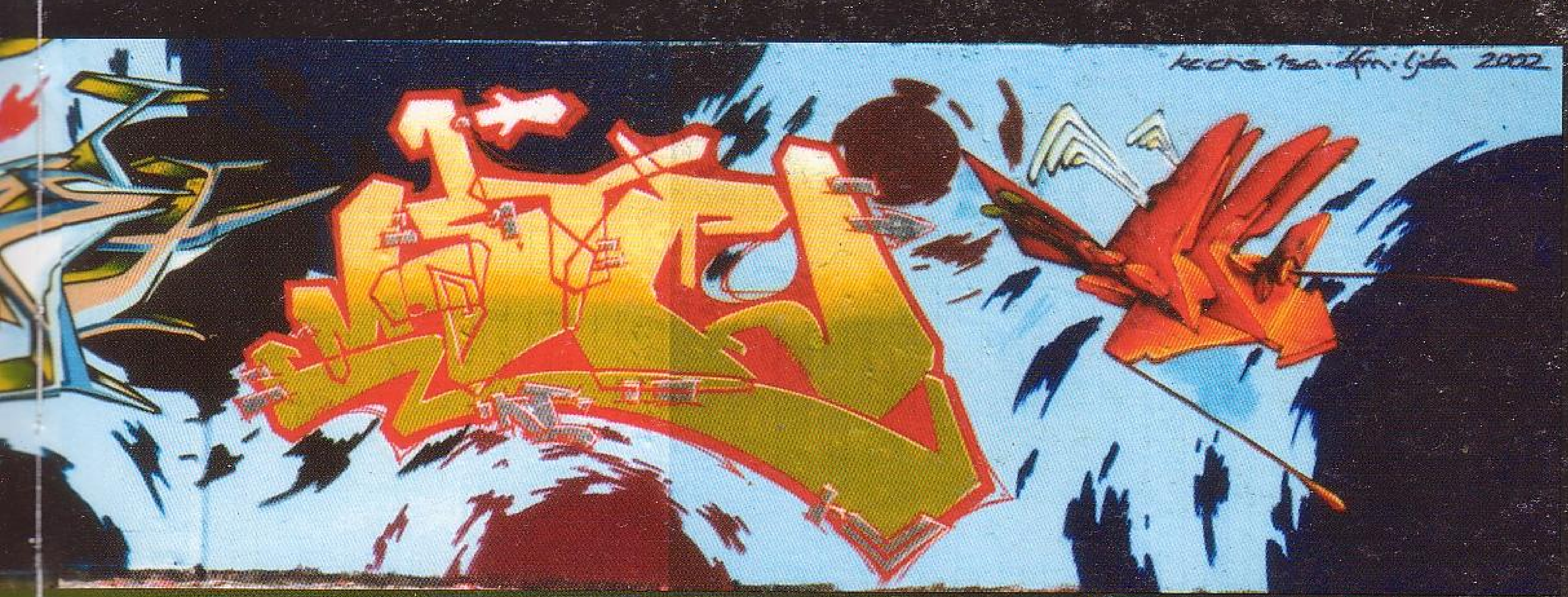
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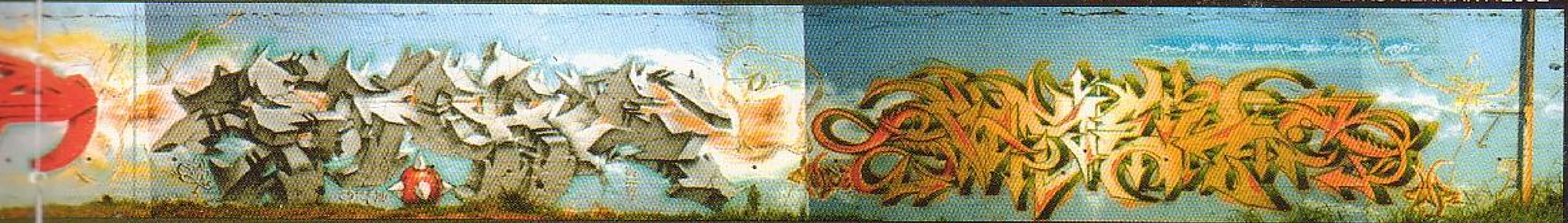

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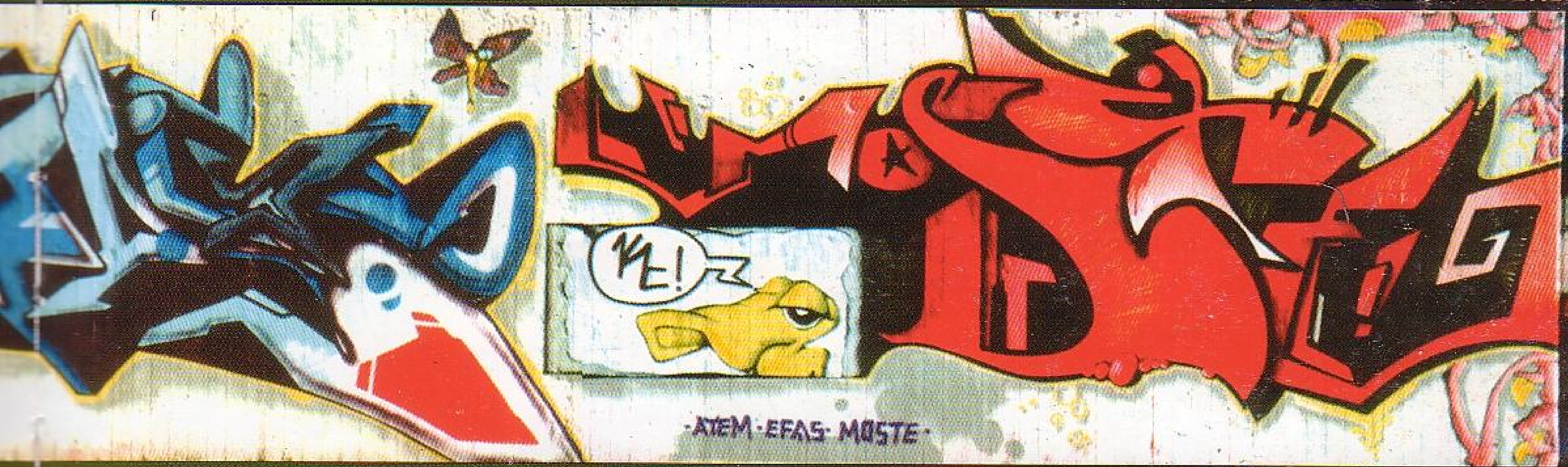
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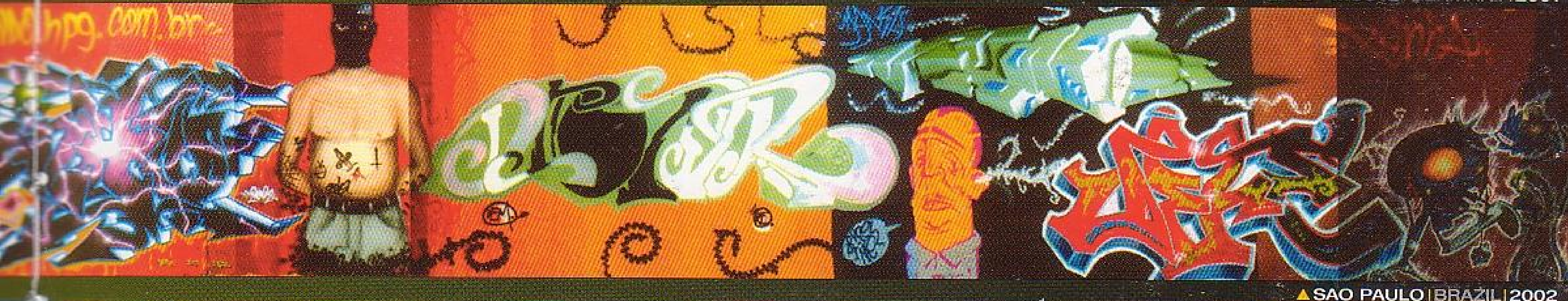

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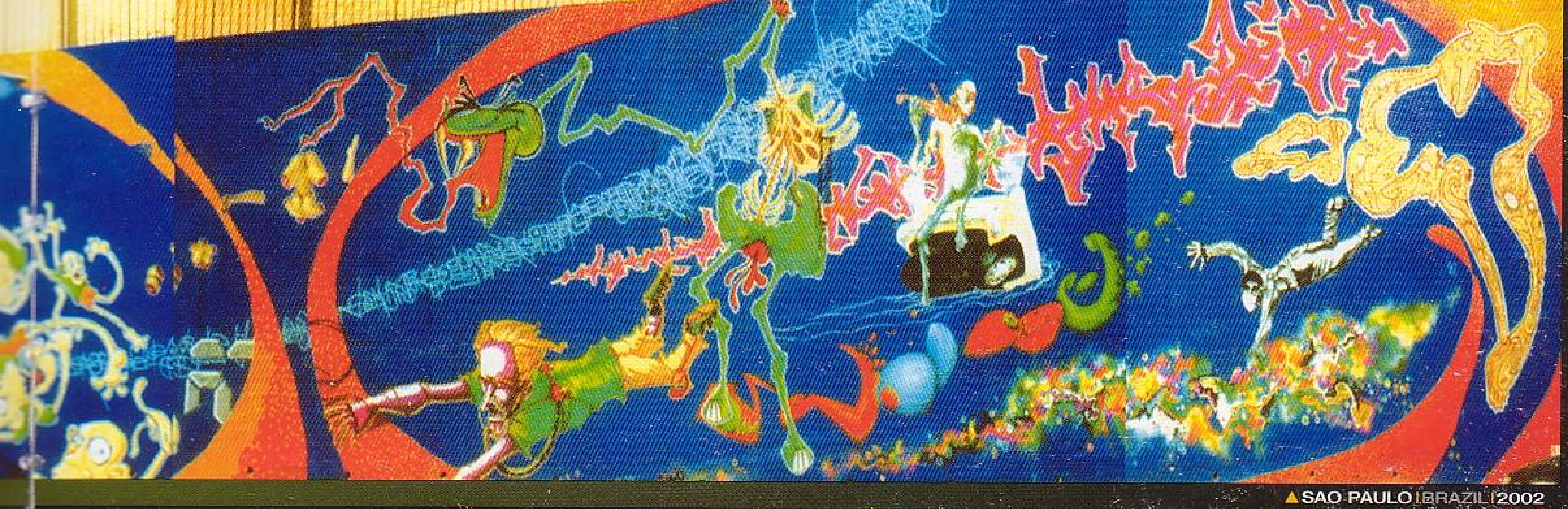

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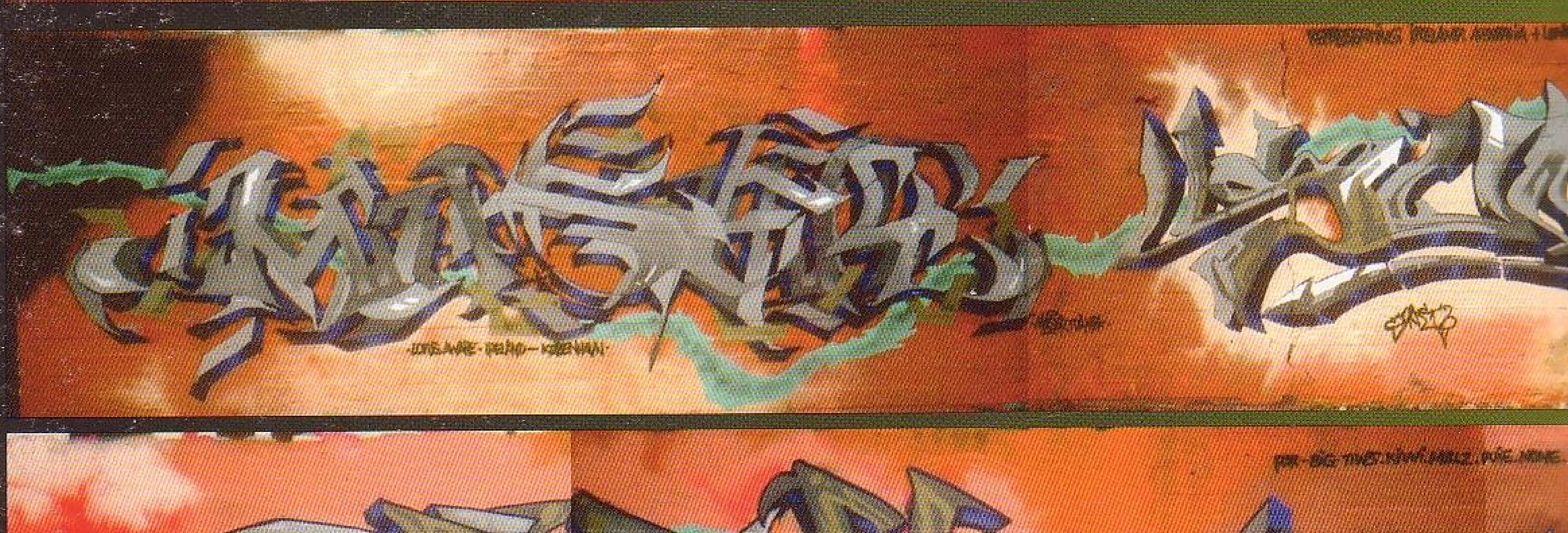
HEY GIRLS
LETS GET DIRTY



▲RAGE3 · SEME · REO · TEC · KEF | USA | 2002

▲GREAT · BATES | DENMARK | 2002

▲TDA KLAN | DENMARK | 2002

COPENHAGEN.02

FOR MR.NEIZ
2002

IDA KLANN

PEDROS
PIZZA

2002
TIMS REIM
DARE

GIESSEN-COPENHAGEN

▲DBS | DENMARK | 2002

▲SEK · RASK · MASER | IRELAND | 2002

▲KIP · CTA CREWS | ITALY | 2002

▲KESY · TOAST | SWITZERLAND | 2002

▲ASTEK | LONDON | 2002

▲BUSK | LONDON | 2002

▲FRAME · CRACK · BUSK | LONDON | 2002

▲MAK1 | LONDON | 2002

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▼AROE | BRIGHTON | 2002

▼AROE | BRIGHTON | 2002

▼DEK | SHEFFIELD | 2002

▼FAITH | BRIGHTON | 2002

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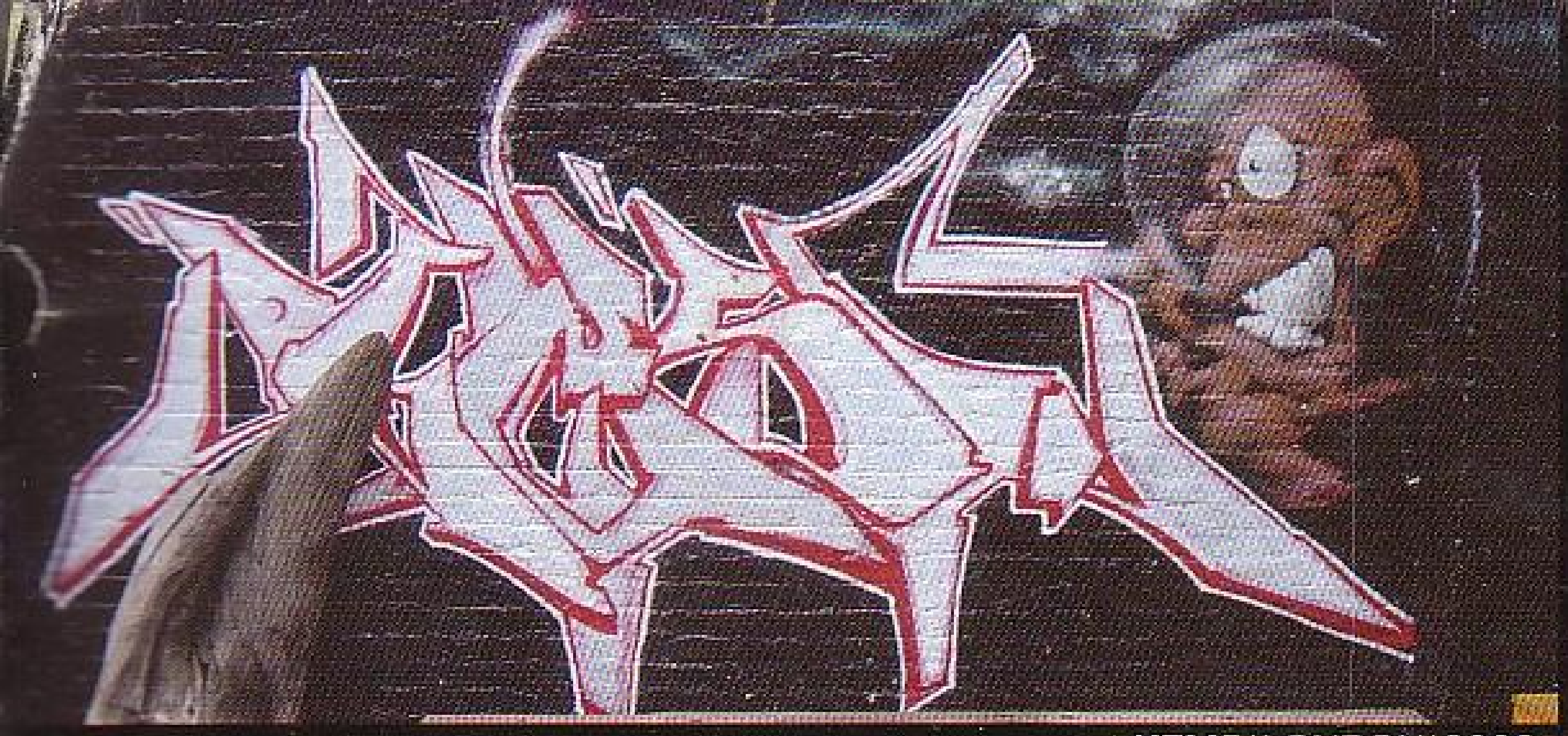
▼RAEK | PLYMOUTH | 2002



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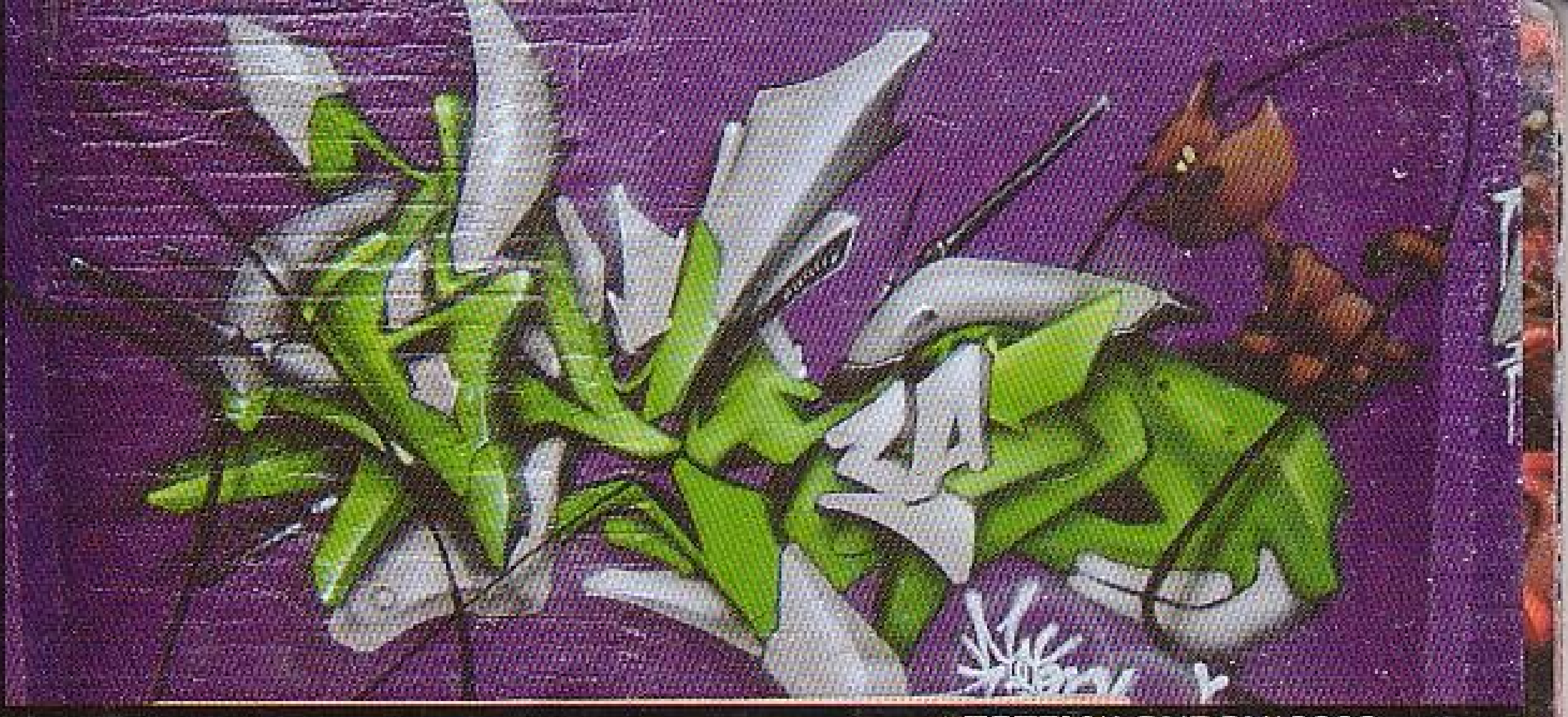

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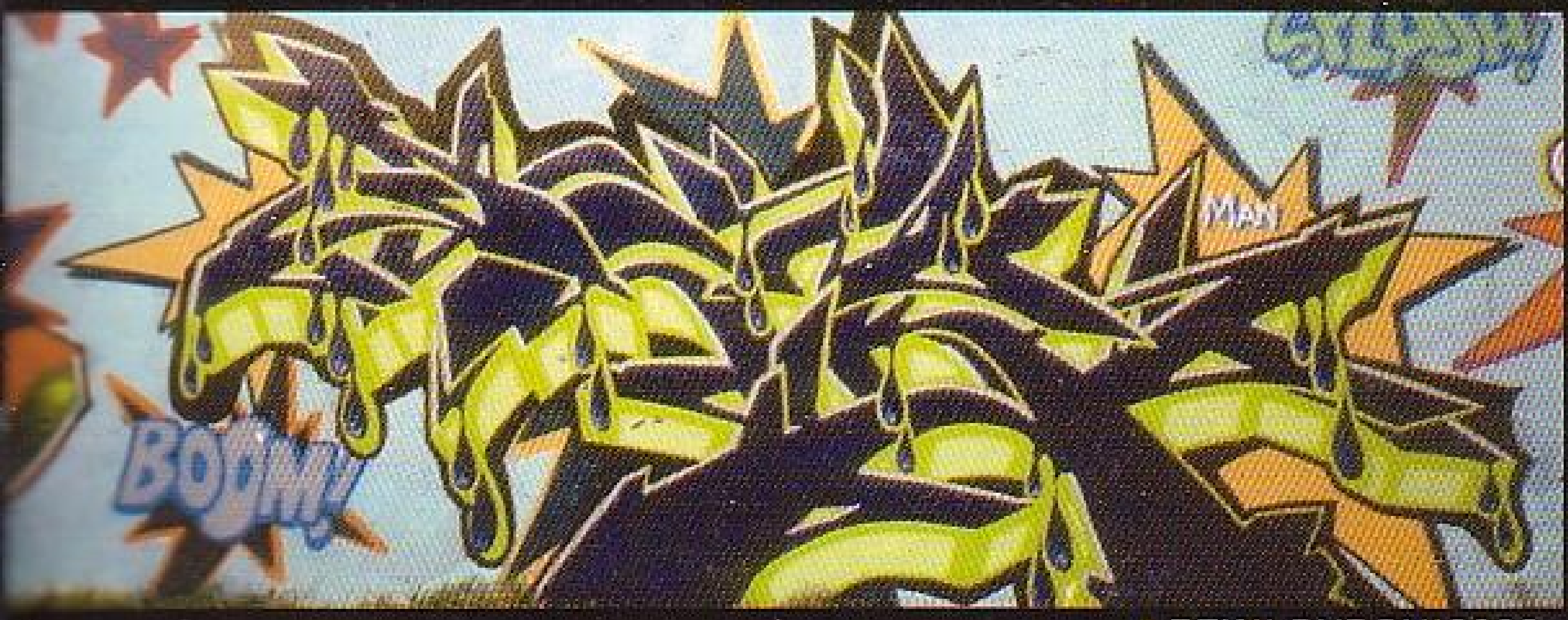
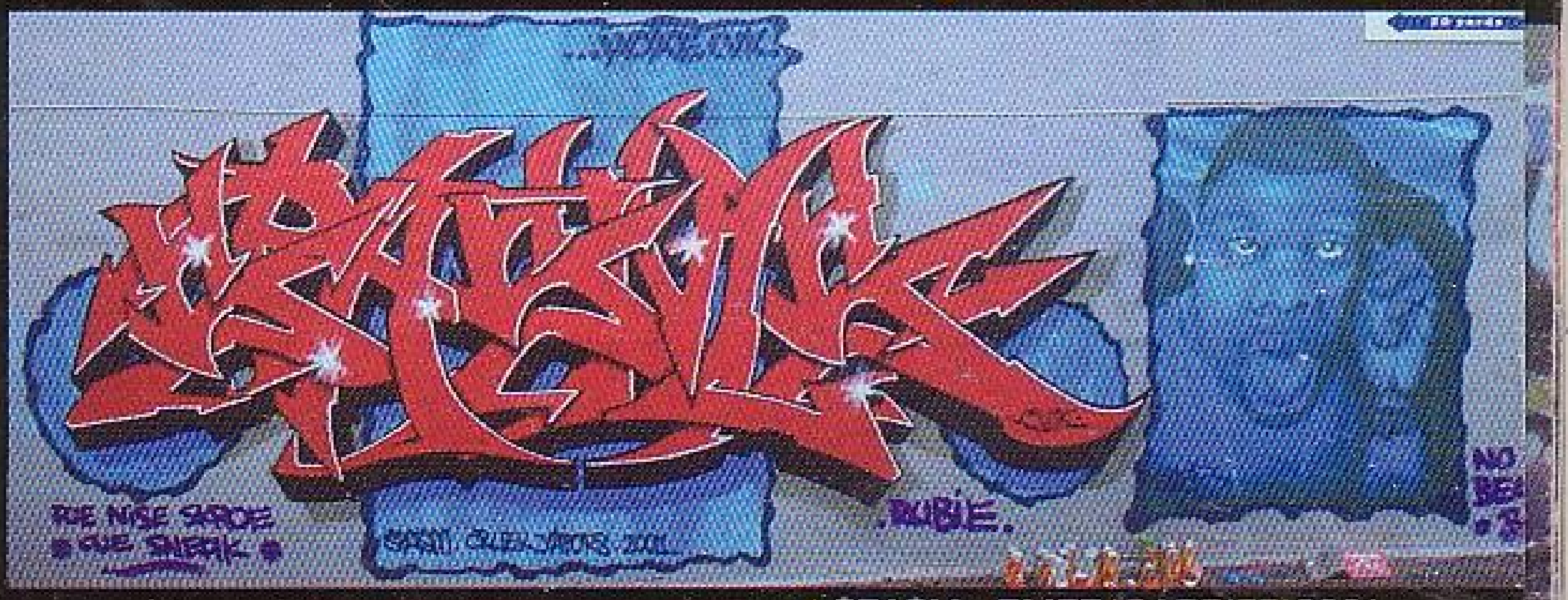
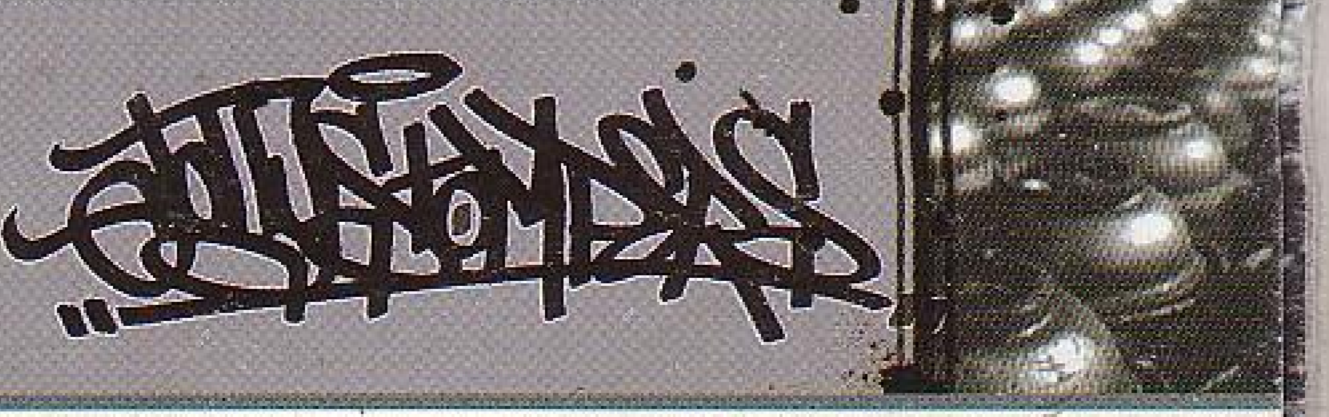


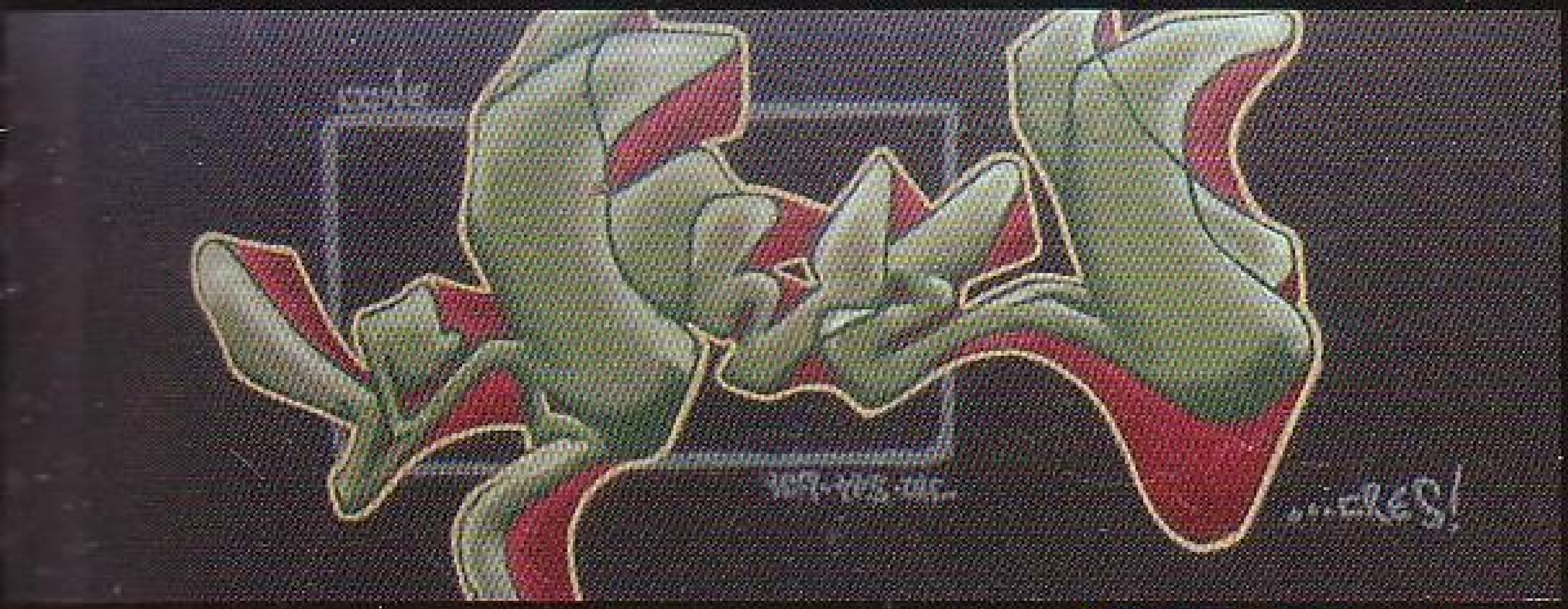
▲DEK | LONDON | 2002



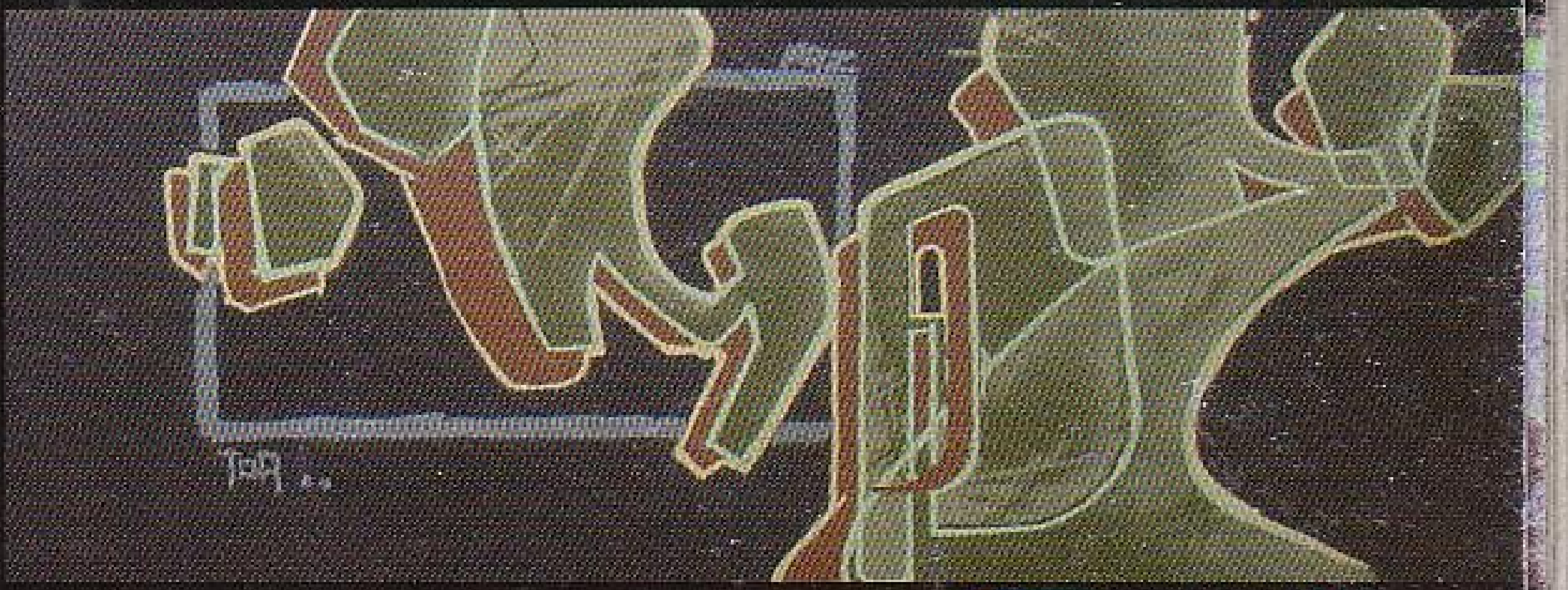
▲SPASM · RMER | CARDIFF | 2001



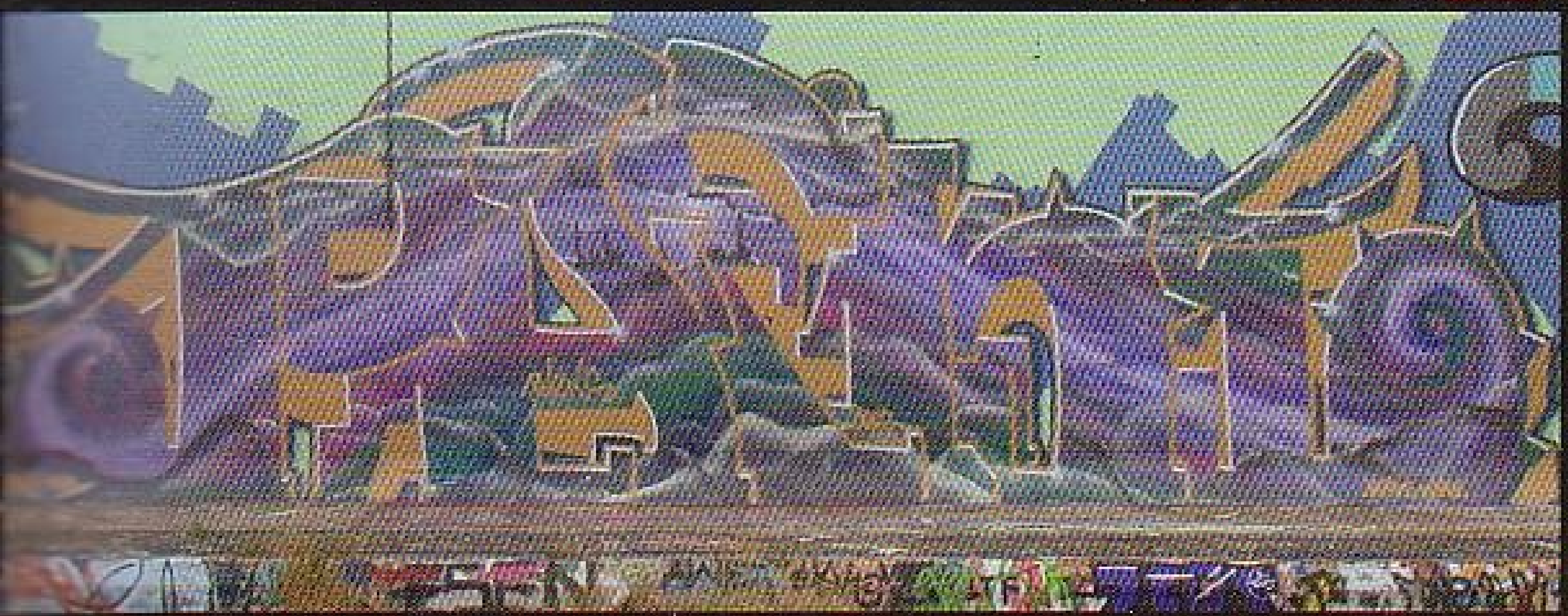
▼CONE | LONDON | 2002



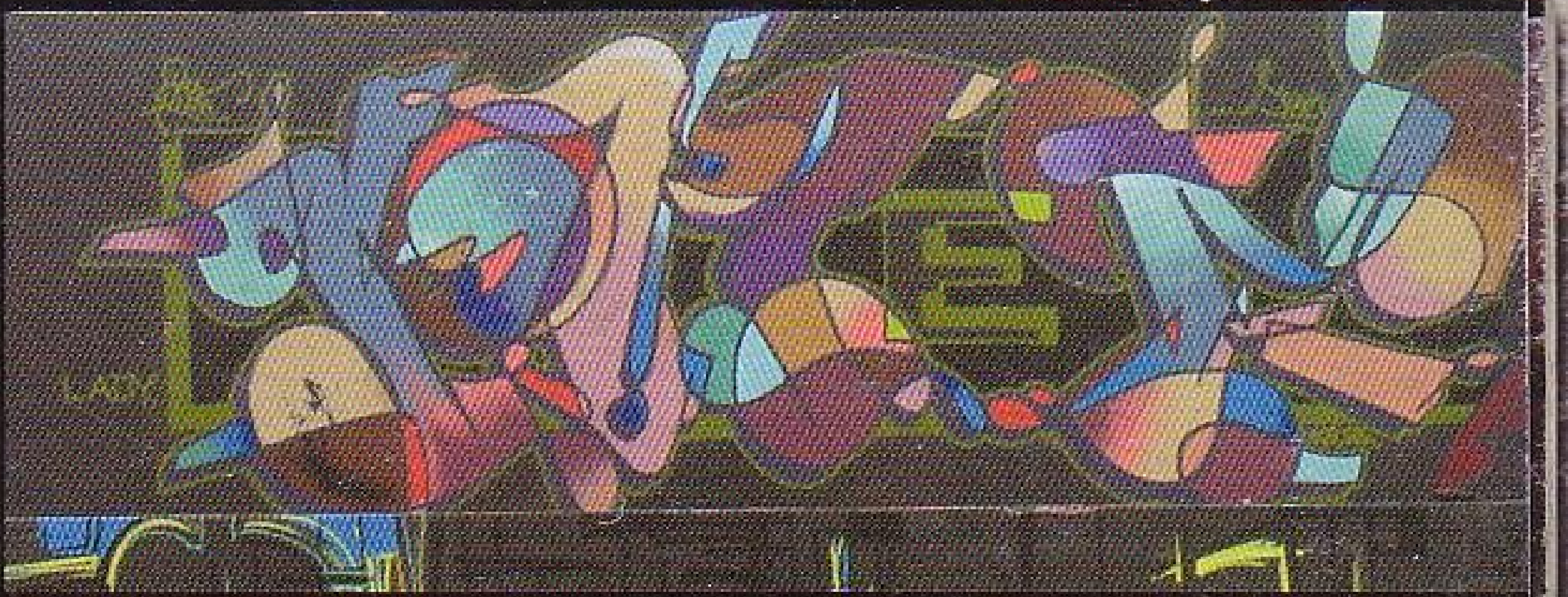
▼MAS | LONDON | 2002



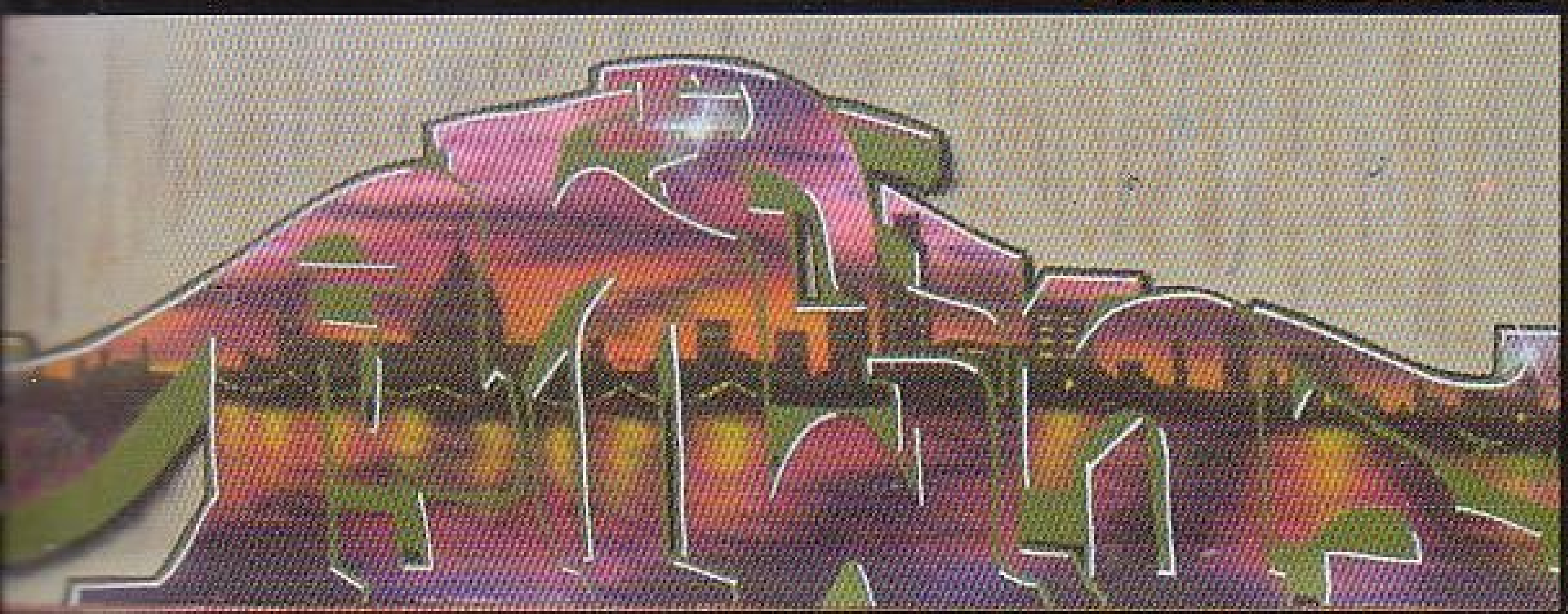
▼PHEKS | LONDON | 2002



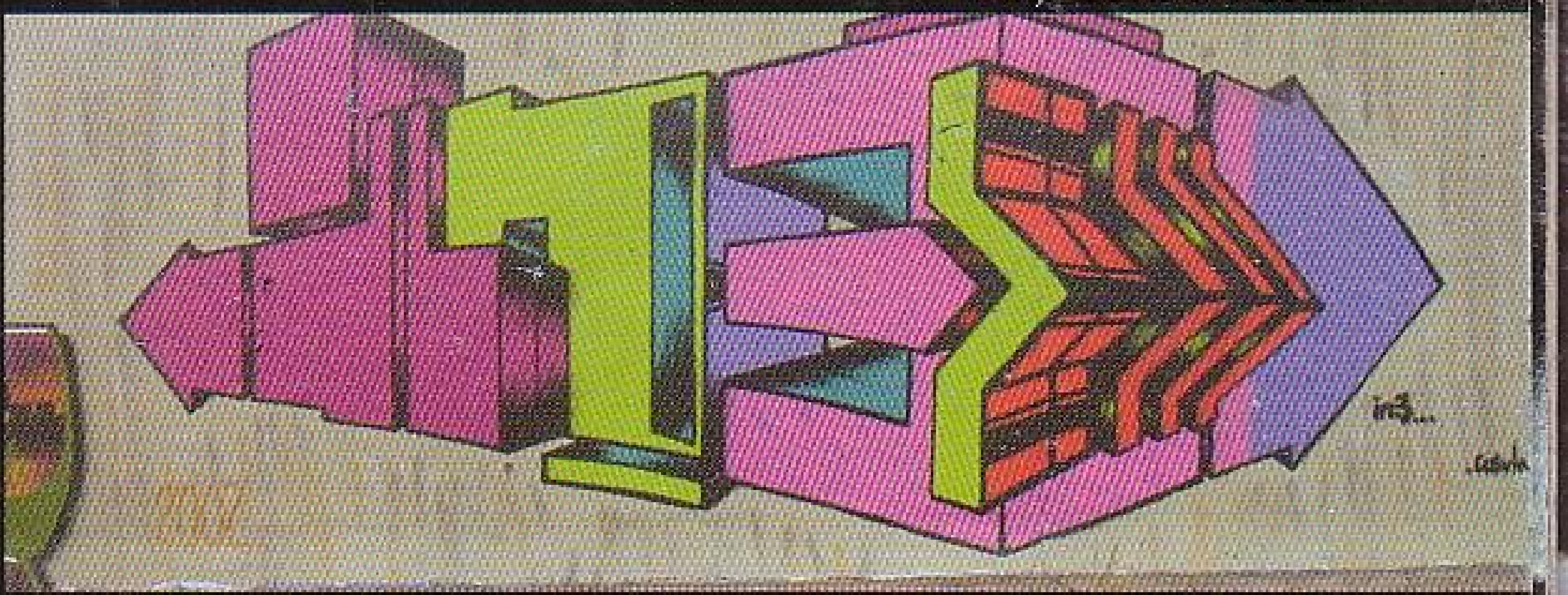
▼PREF | LONDON | 2002



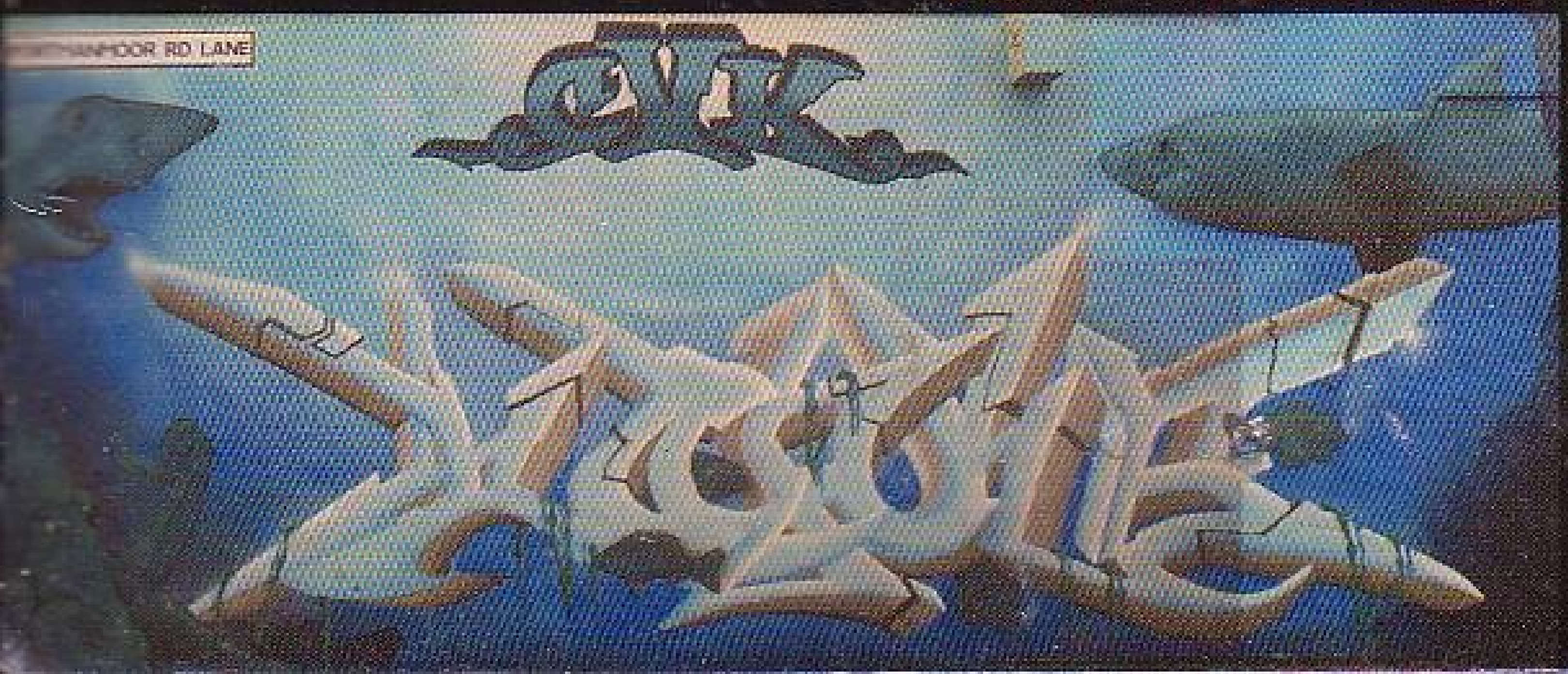
▼PHEKS | LONDON | 2002



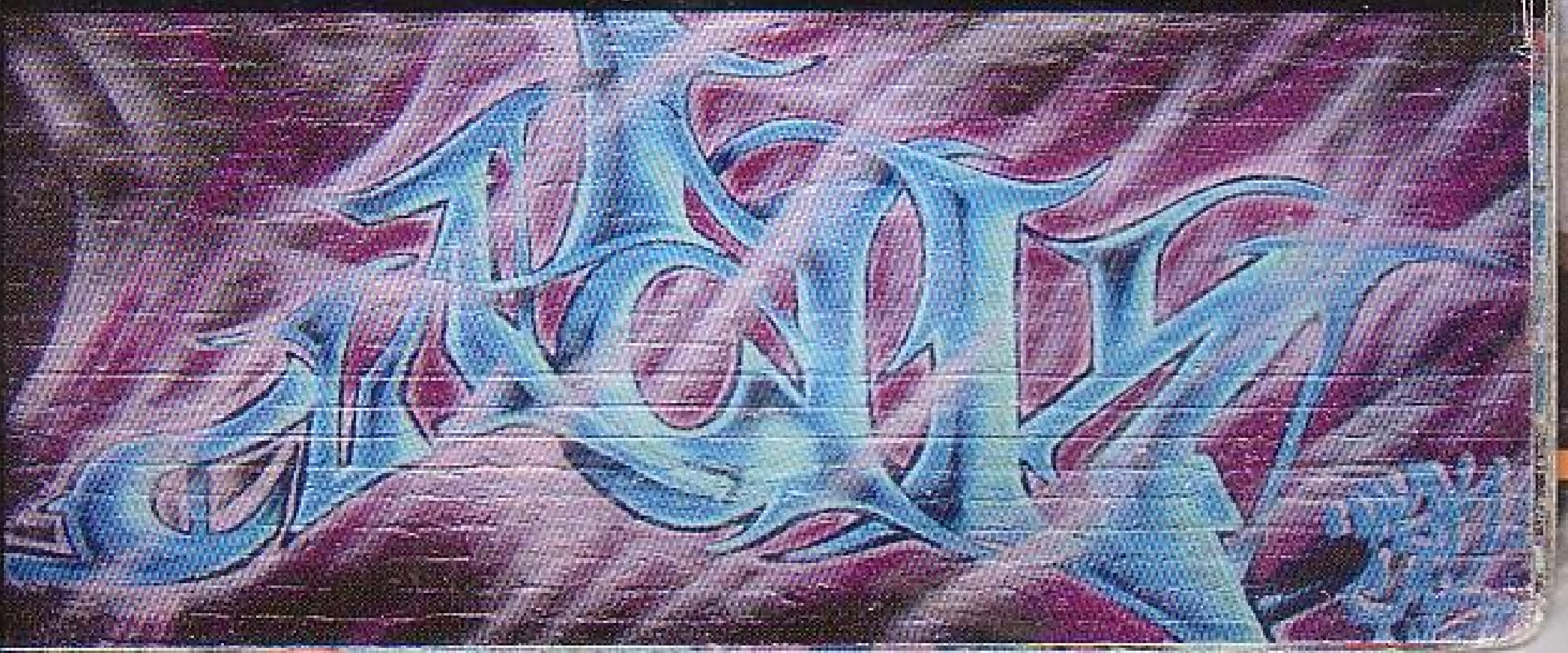
▼IN3 | LONDON | 2002

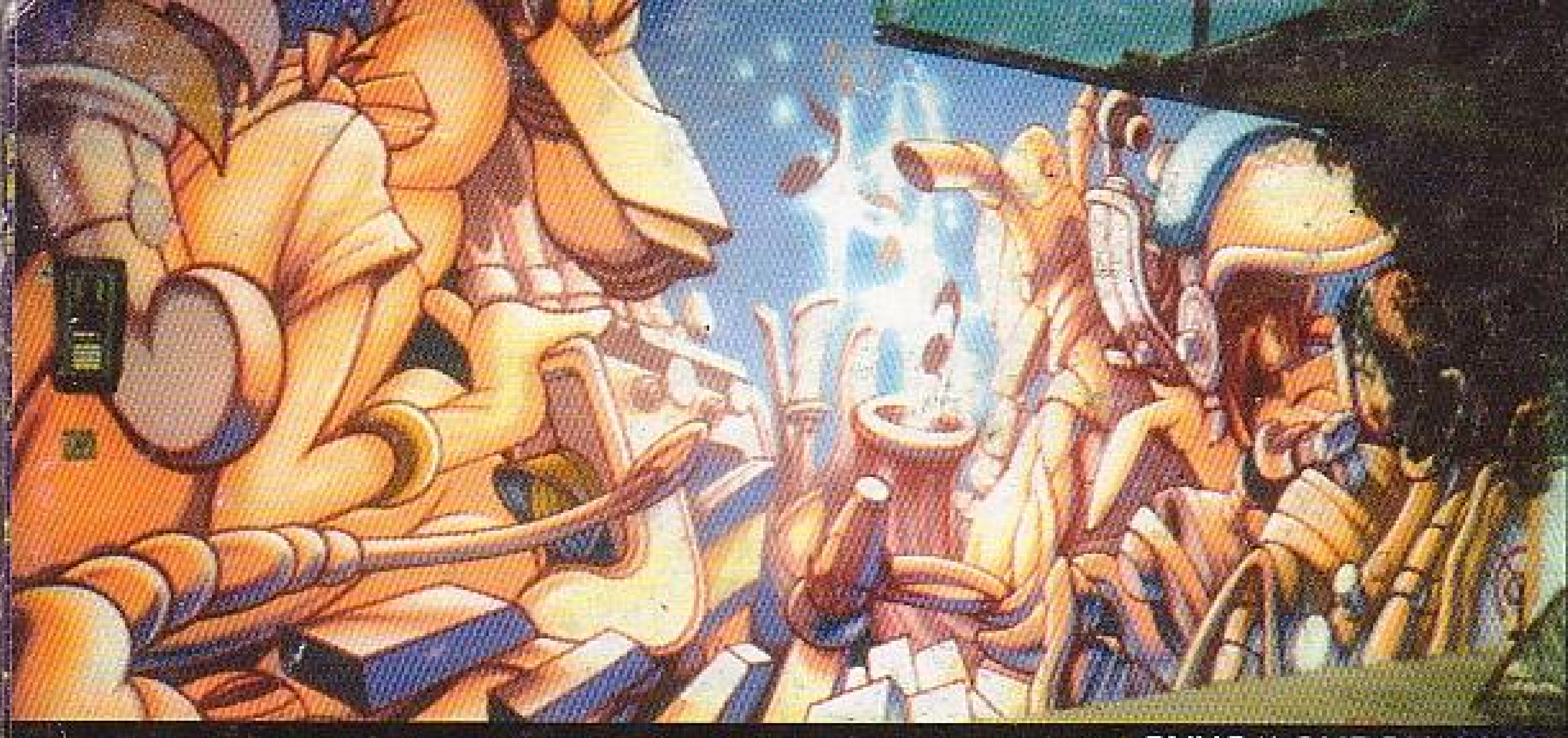


▼KOAKS · RMER | CARDIFF | 2002

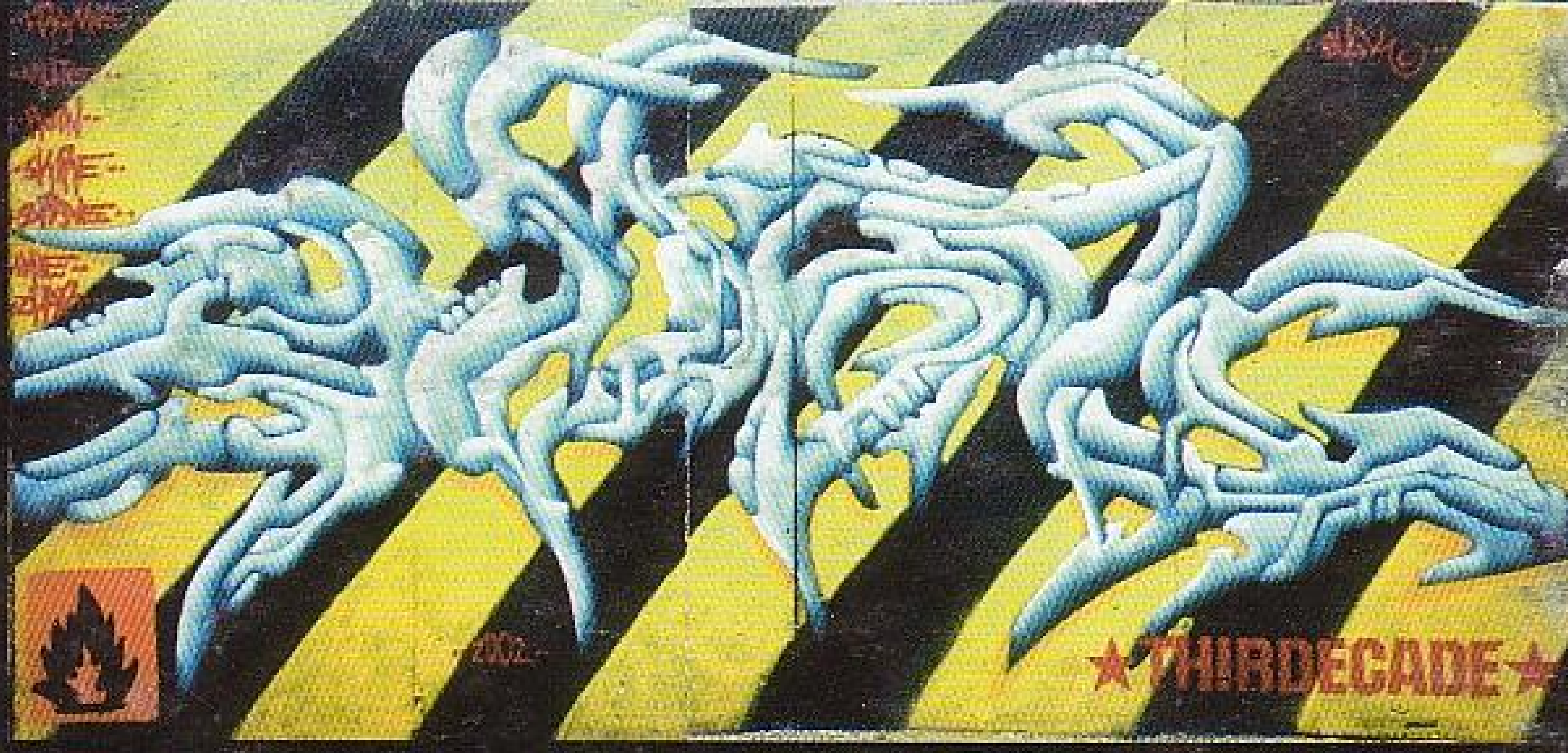


▼MAK1 | LONDON | 2002

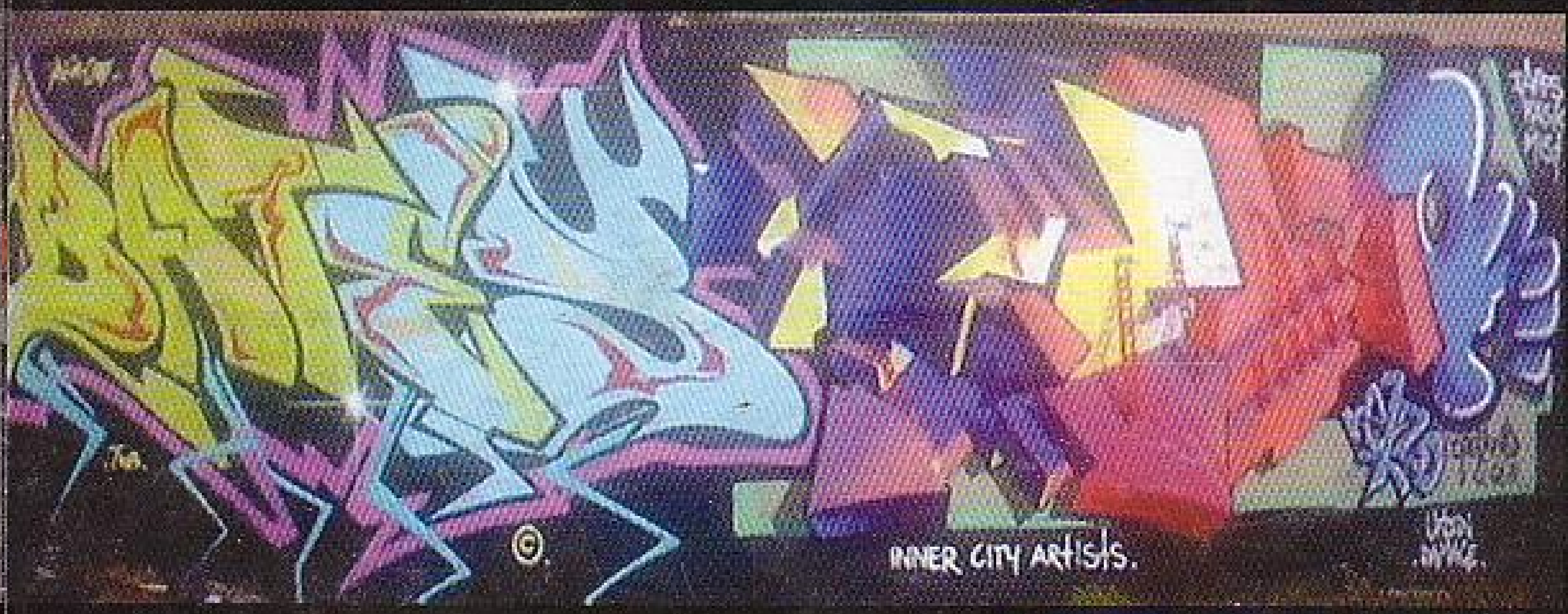




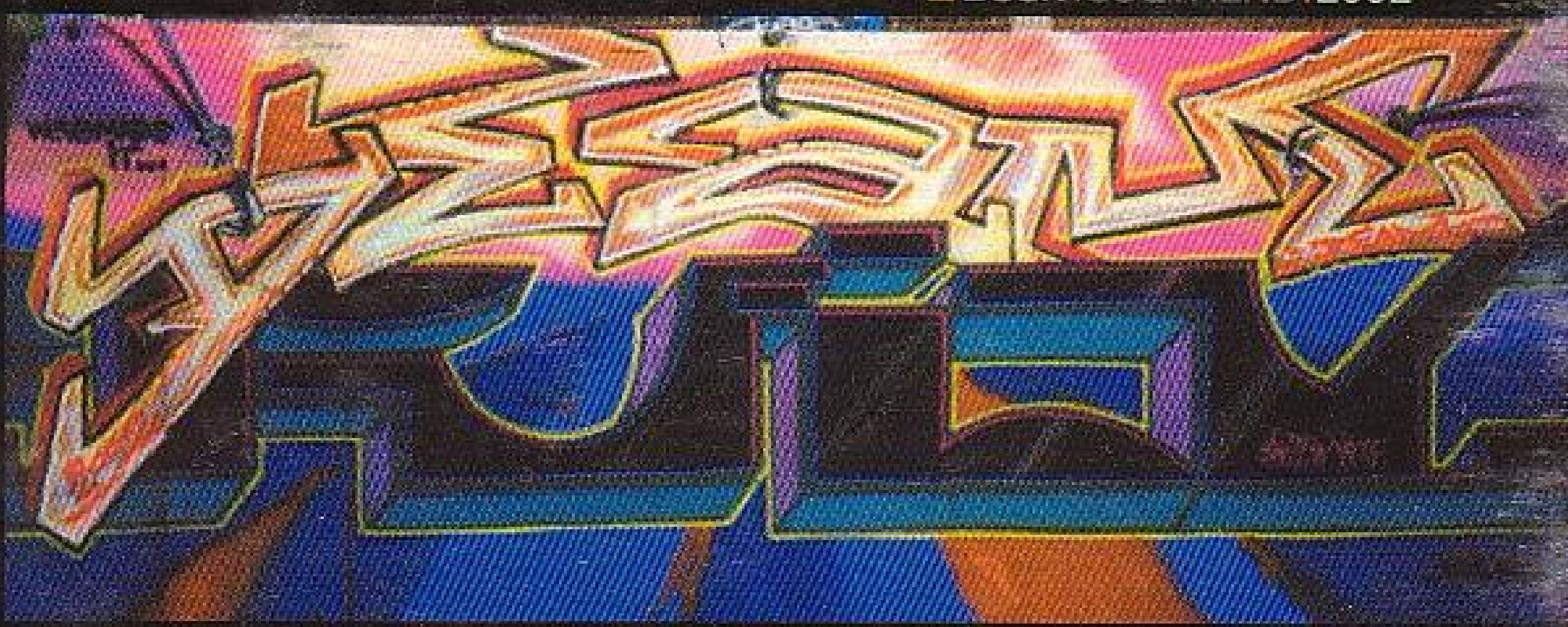
▲SNUG | LONDON | 2002



▲BUSK | SOUTHEND | 2002


INNER CITY ARTISTS.

▲BATES · KELZO | EIRE | 2002



▲DEAM · RUBY | NOTTINGHAM | 2002

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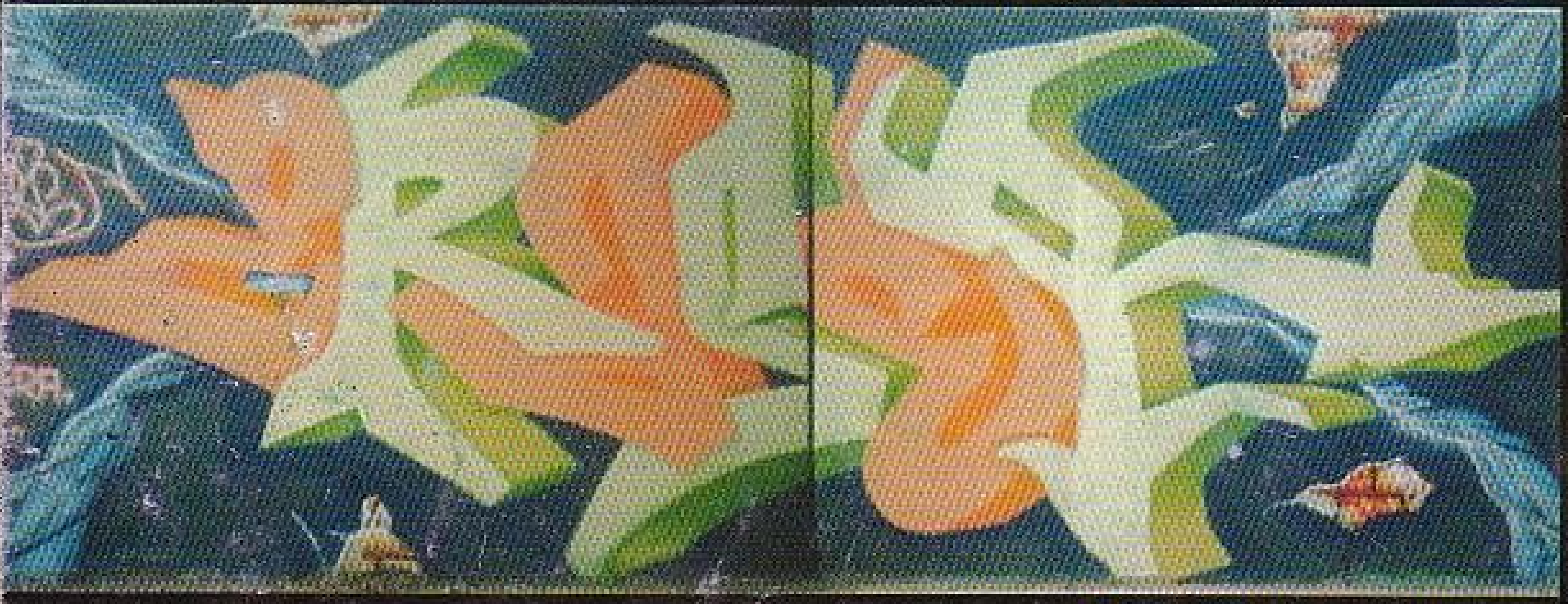
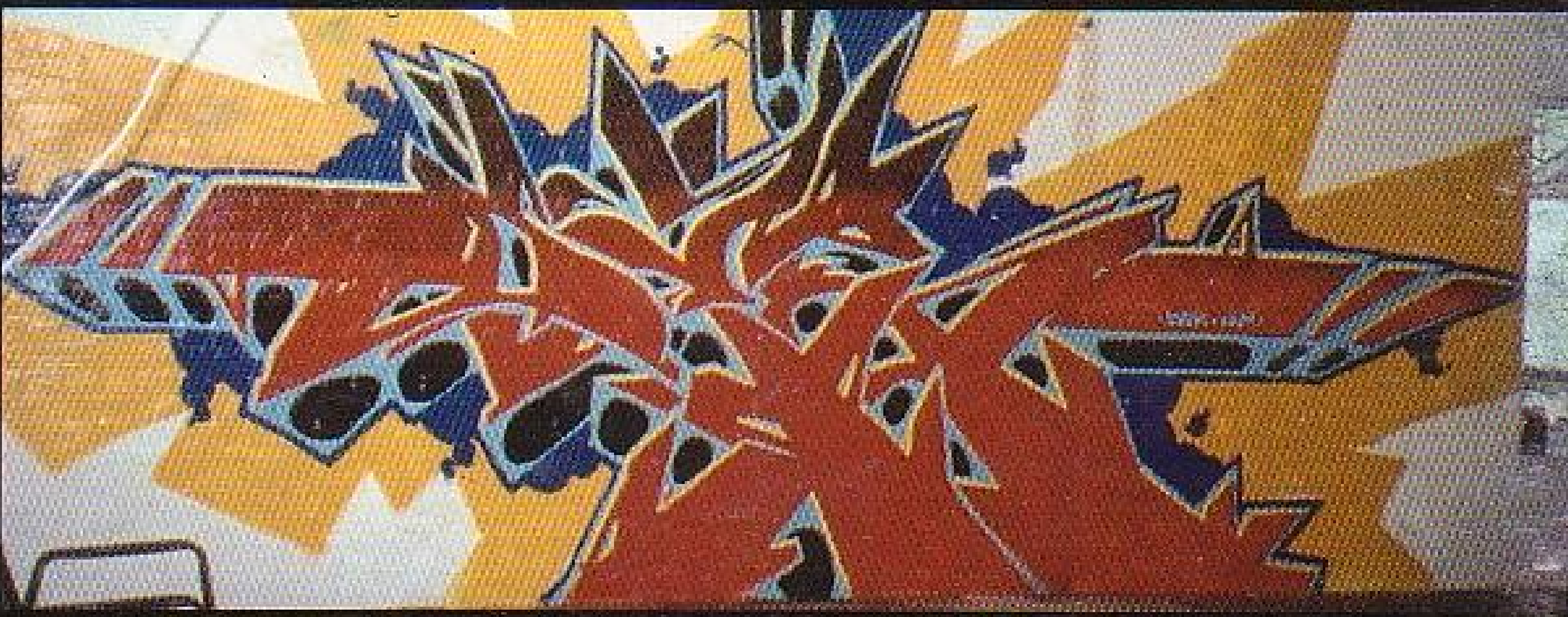
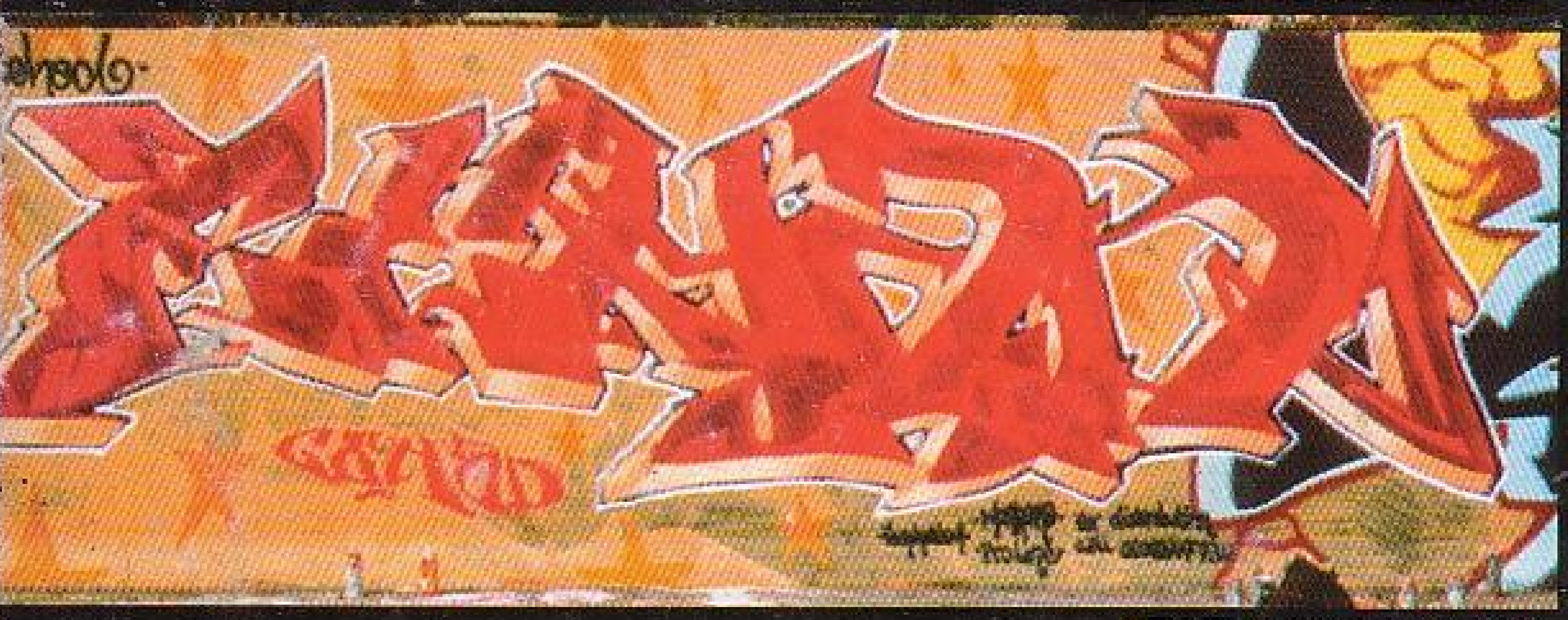
▼ERASE | CHELMSFORD | 2002



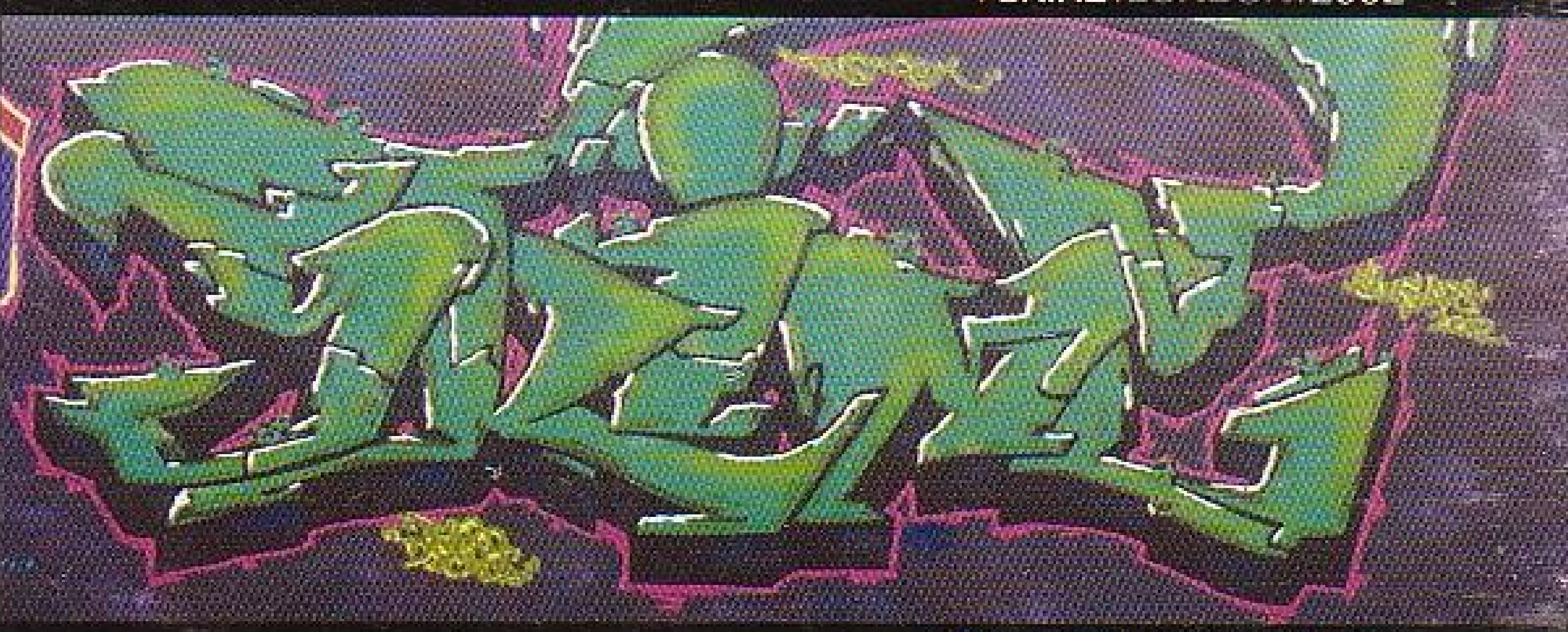
▼DEK | LONDON | 2002



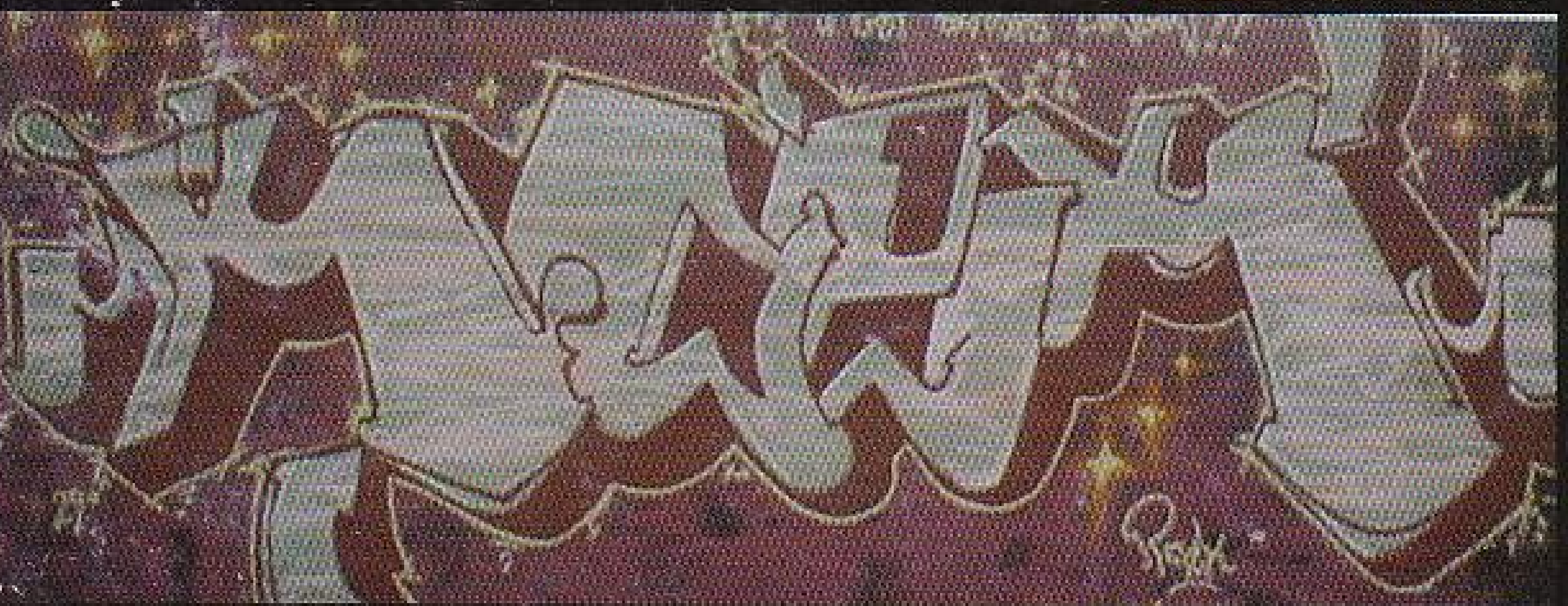
▼GEHAD | LONDON | 2002



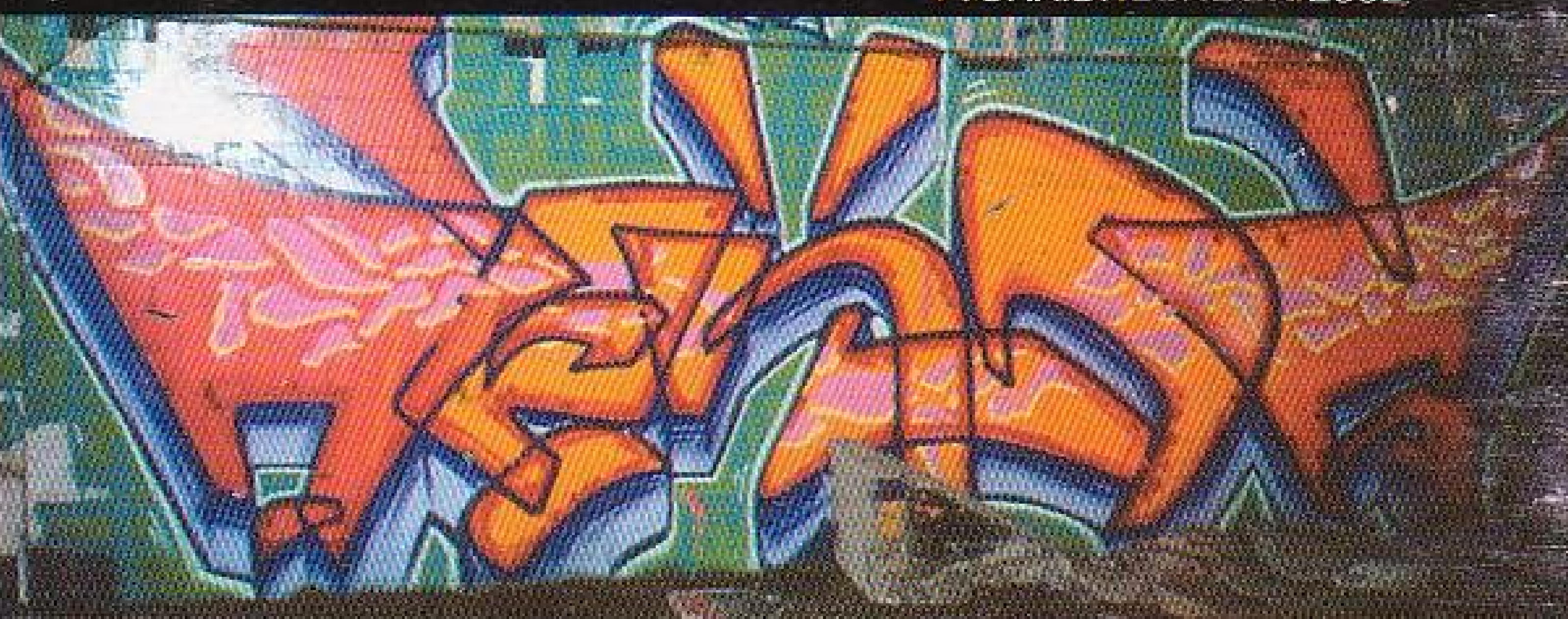
▼SKIRE | LONDON | 2002



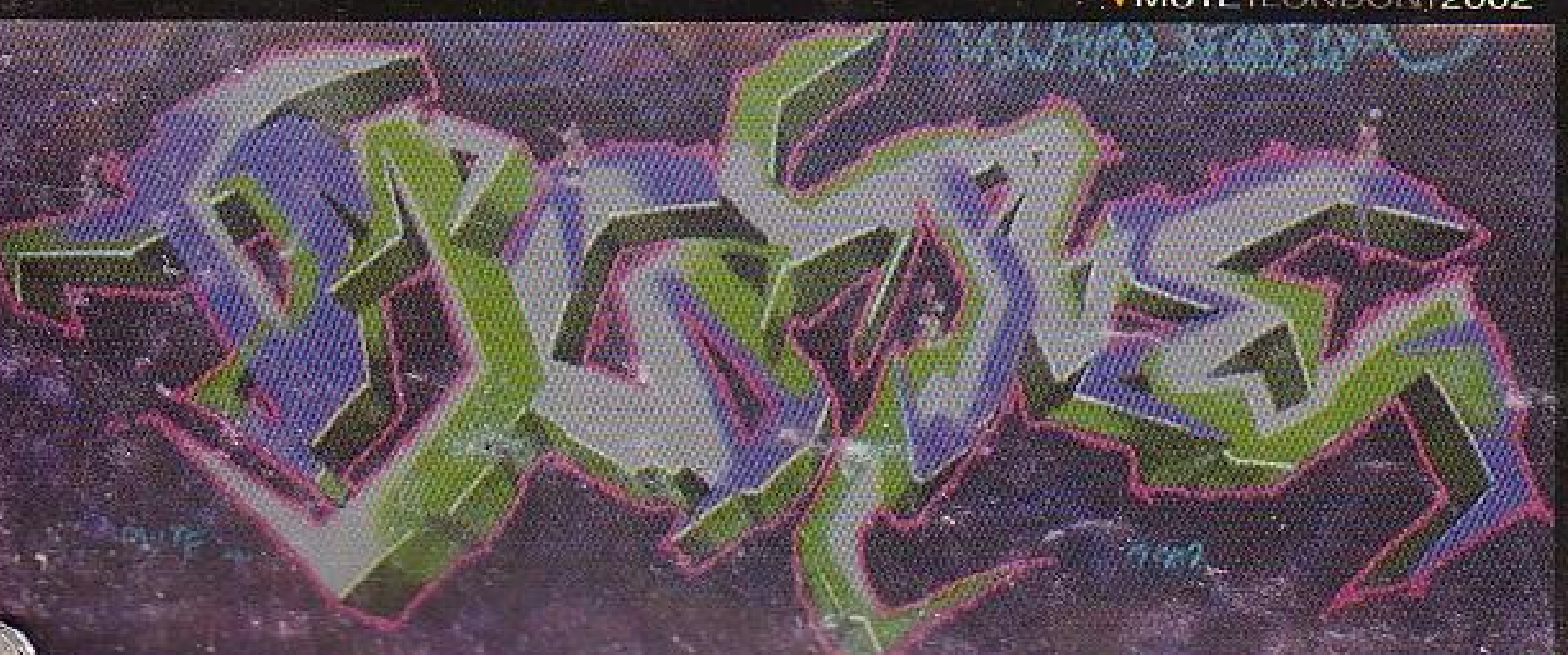
▼RAEK | LONDON | 2002



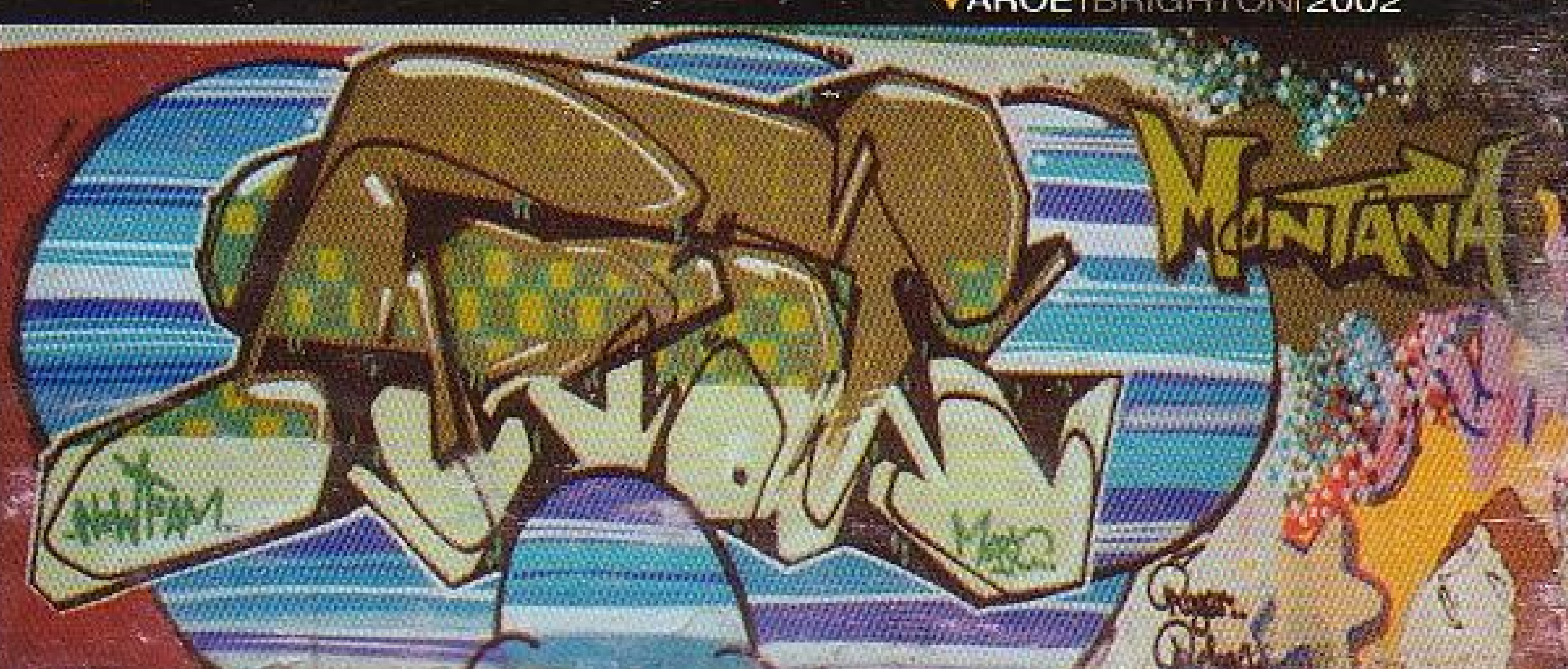
▼TCHAIS1 | LONDON | 2002

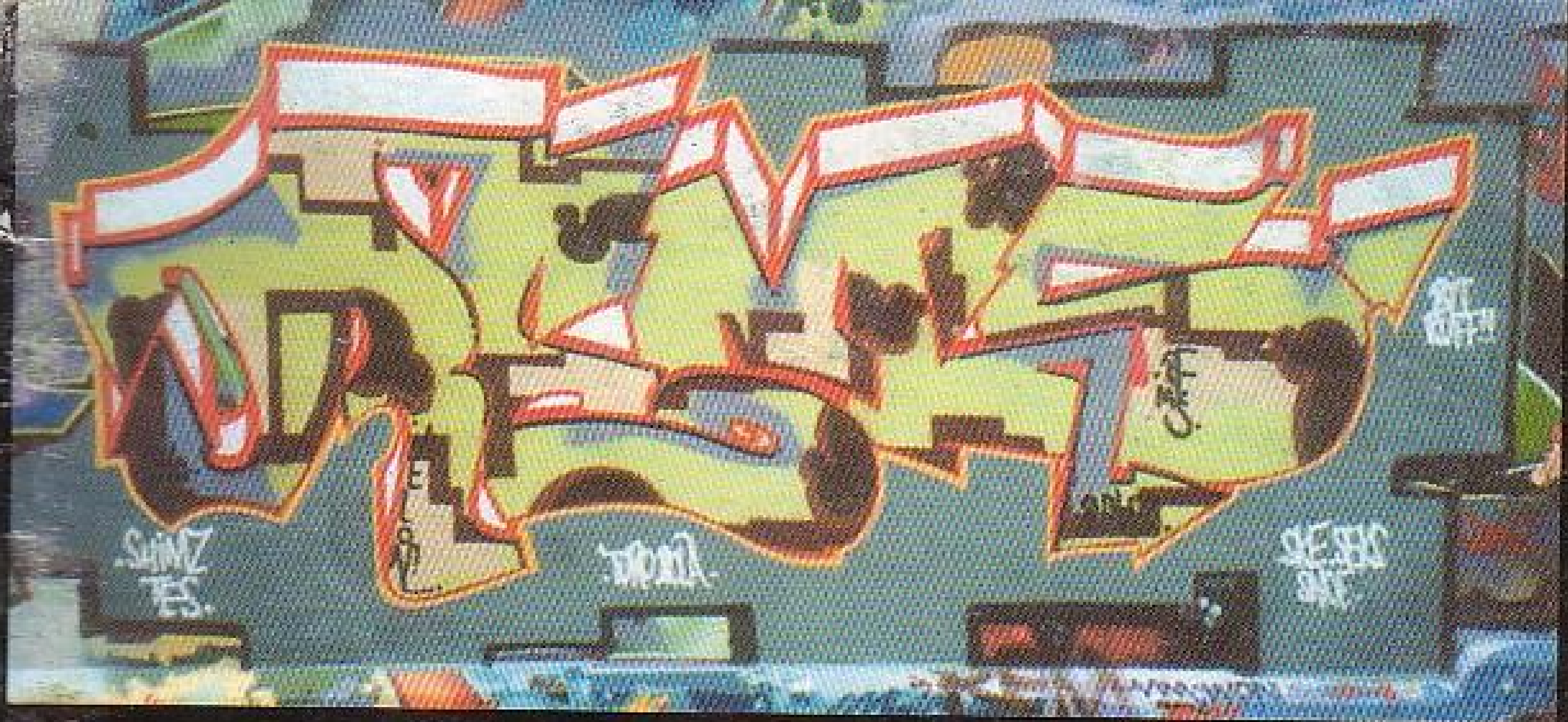


▼MUTE | LONDON | 2002

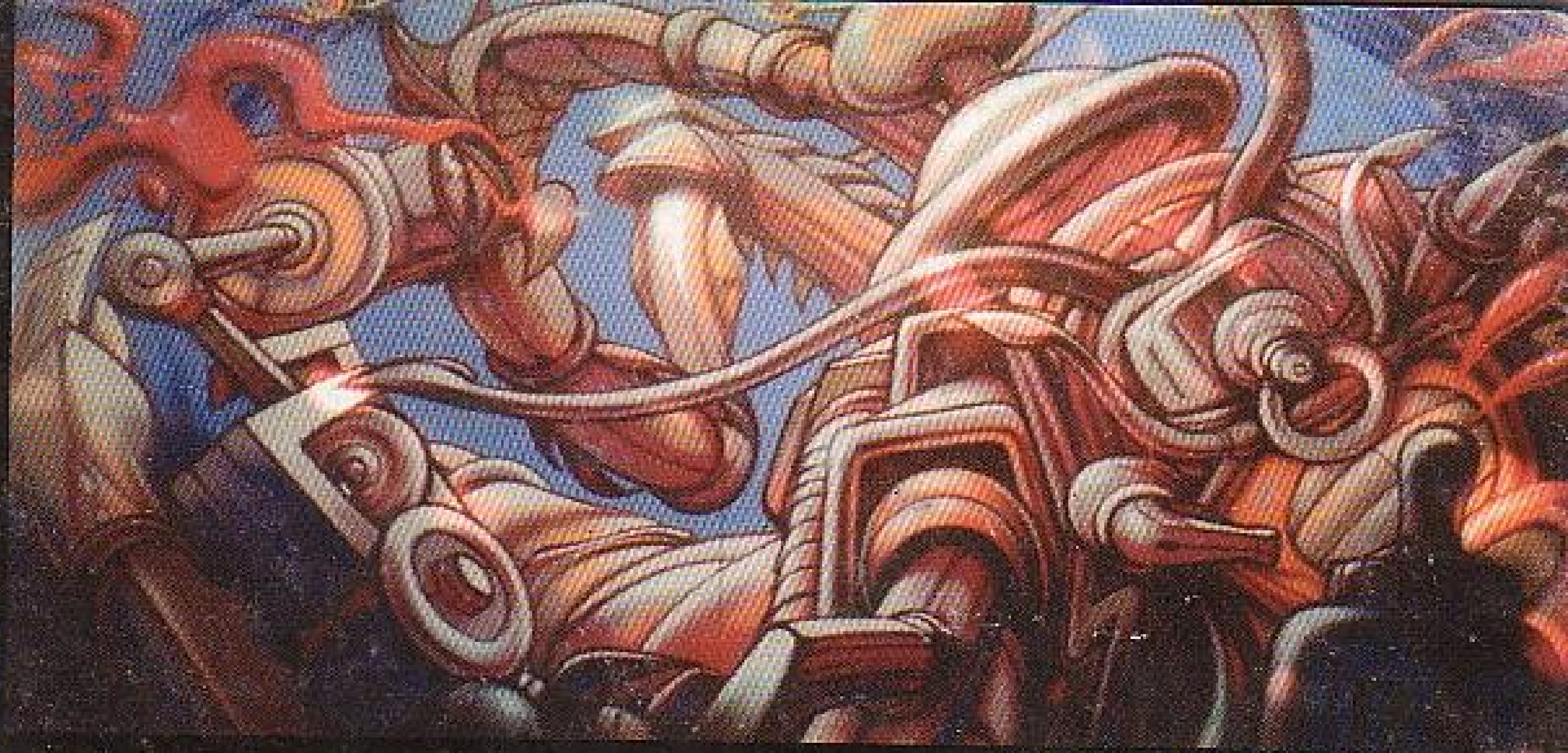


▼AROE | BRIGHTON | 2002

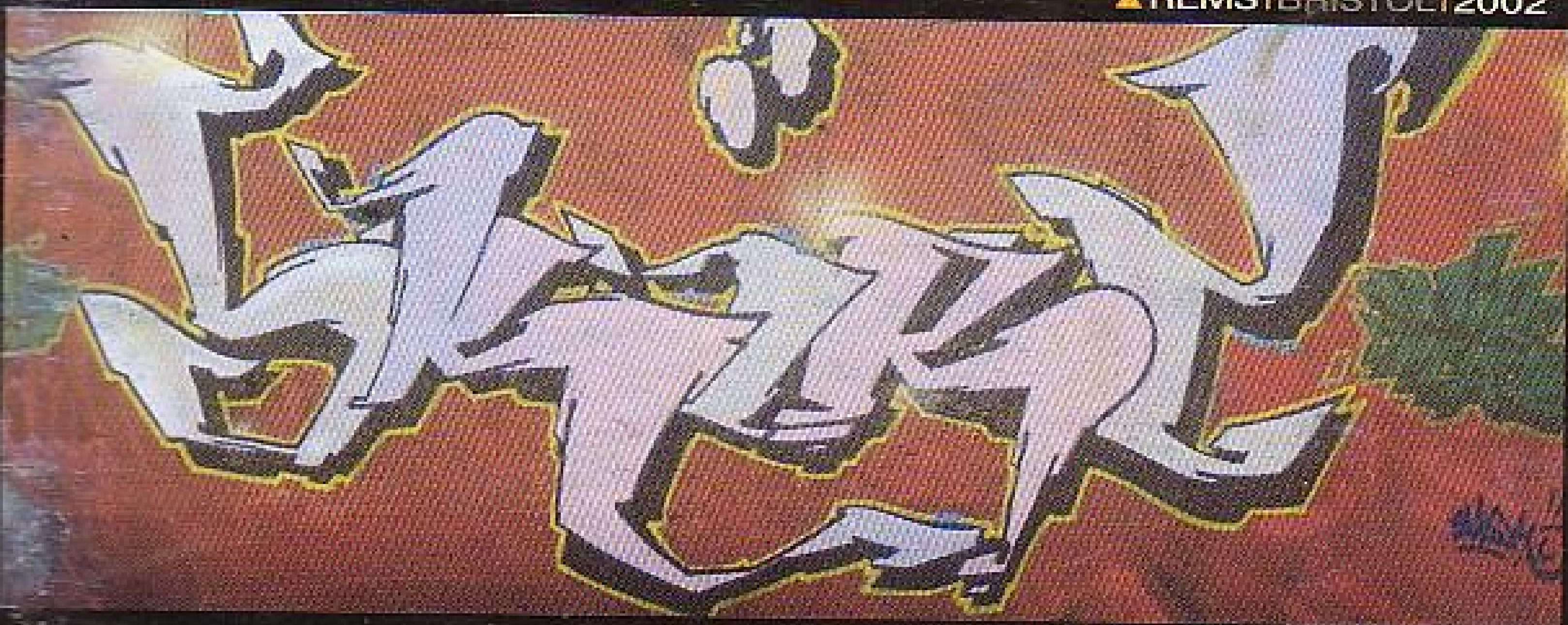




▲REMS | BRISTOL | 2002



▲SNUG | LONDON | 2002



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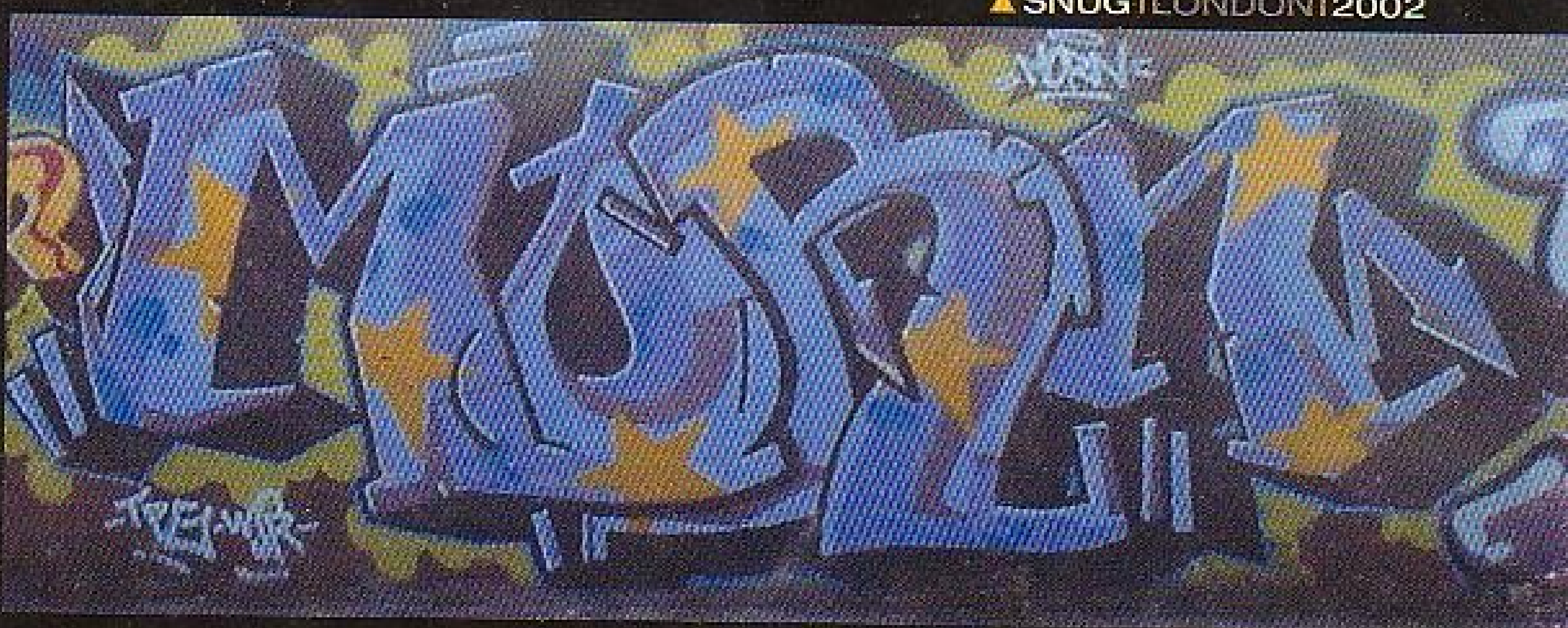
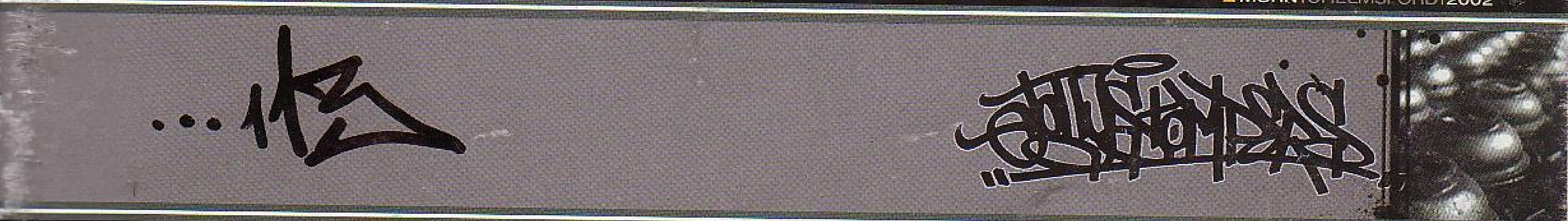
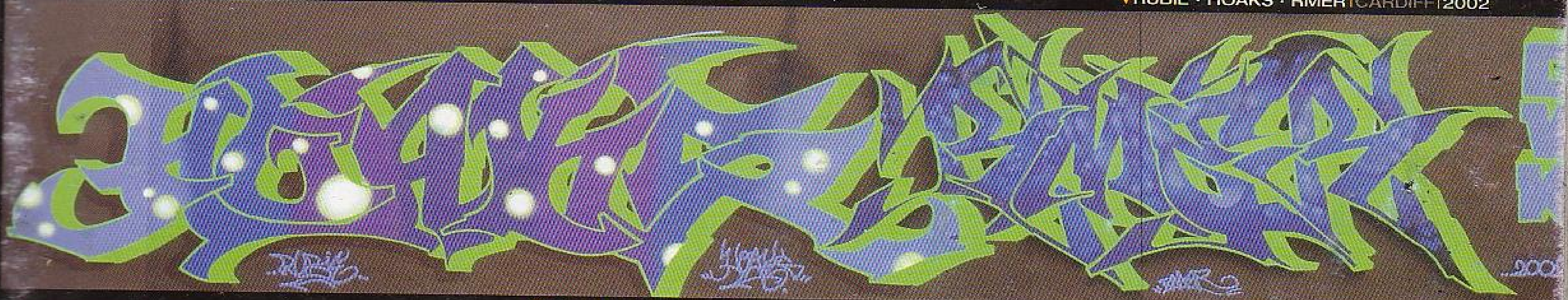


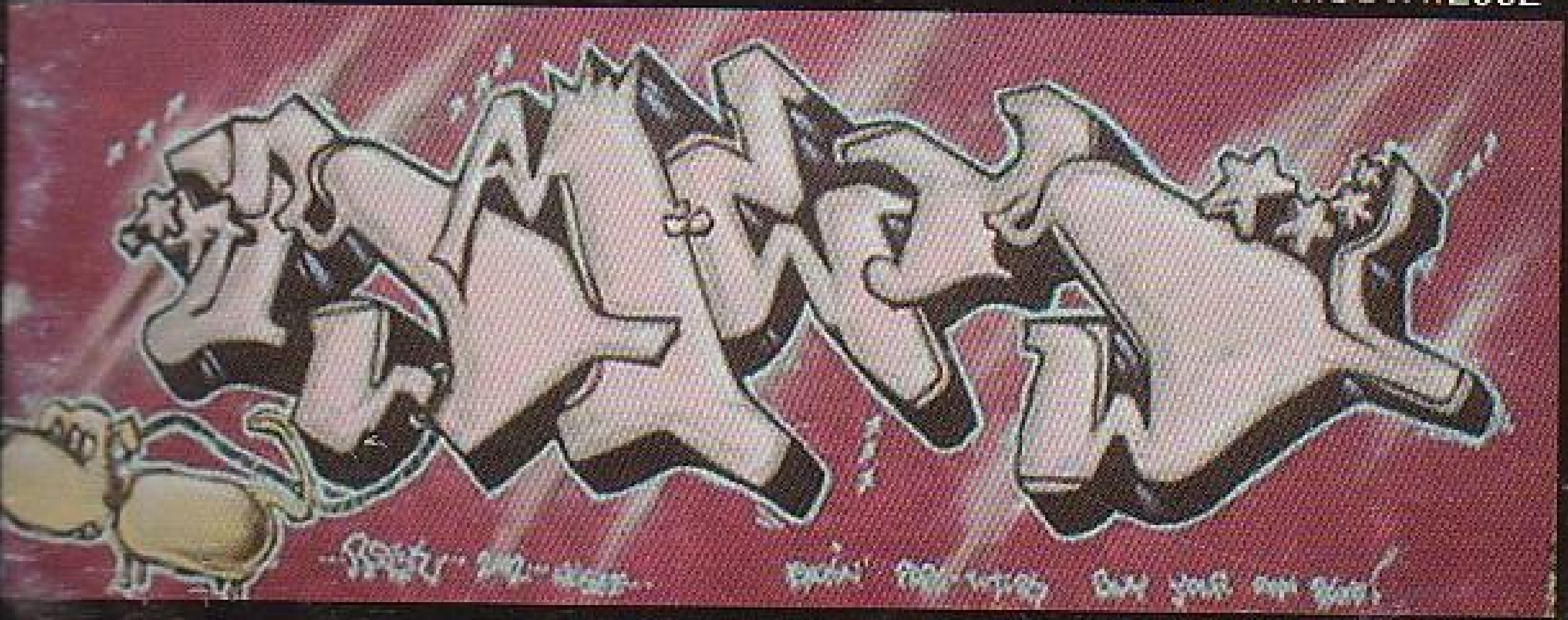
▲MORN | CHELMSFORD | 2002



▼RUBIE · HOAKS · RMER | CARDIFF | 2002



▼RAEK | PLYMOUTH | 2002



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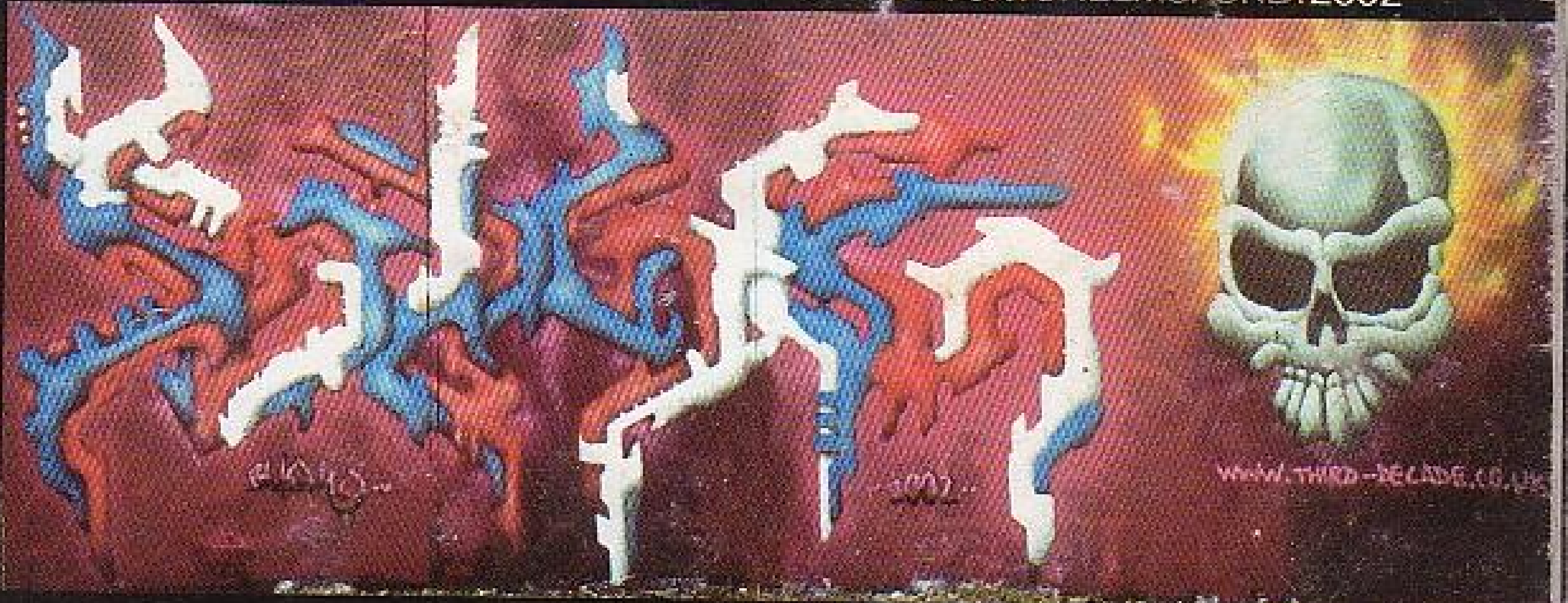
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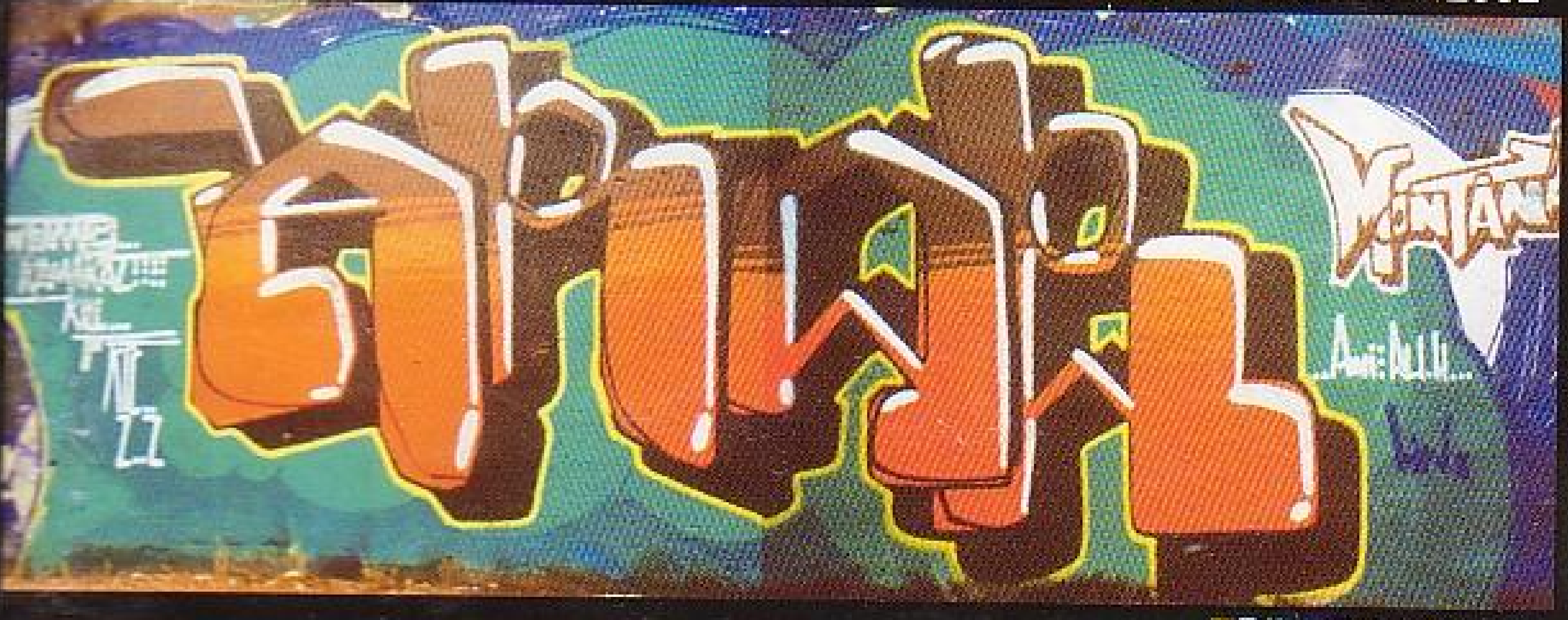
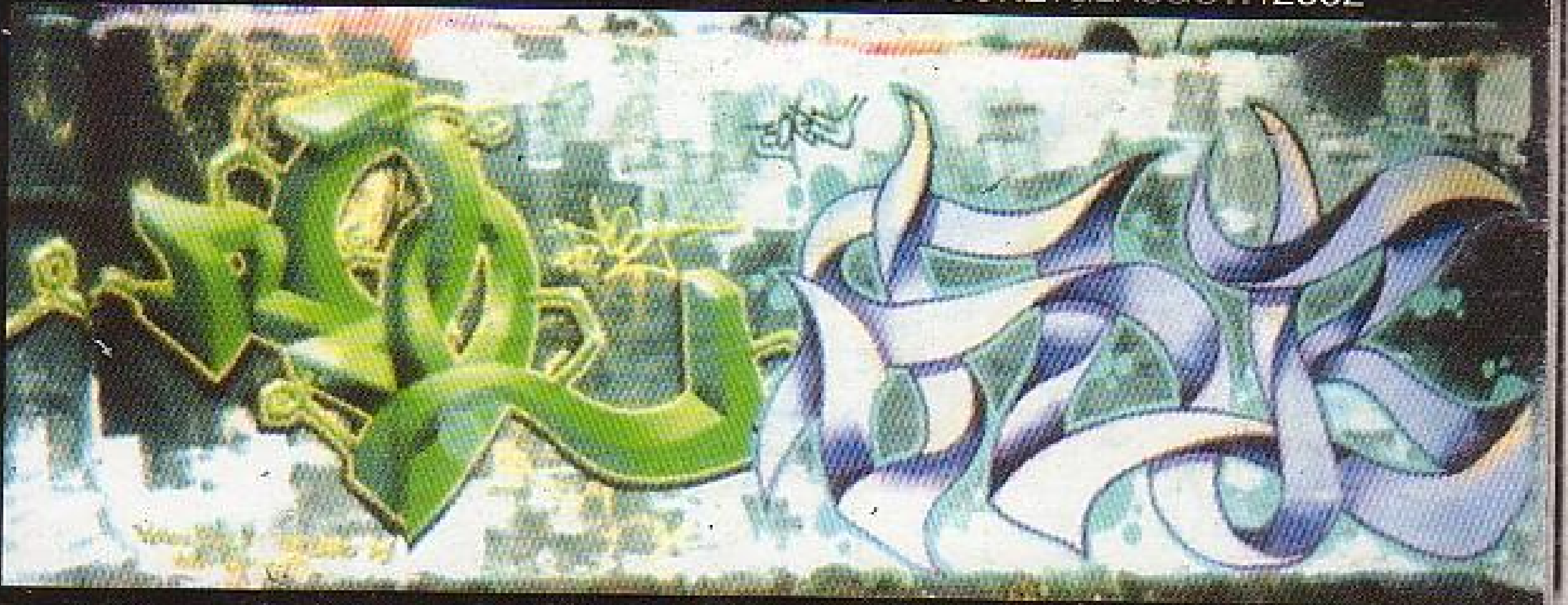
▼AROE | BRIGHTON | 2002



▼ROG · SORE | GLASGOW | 2002



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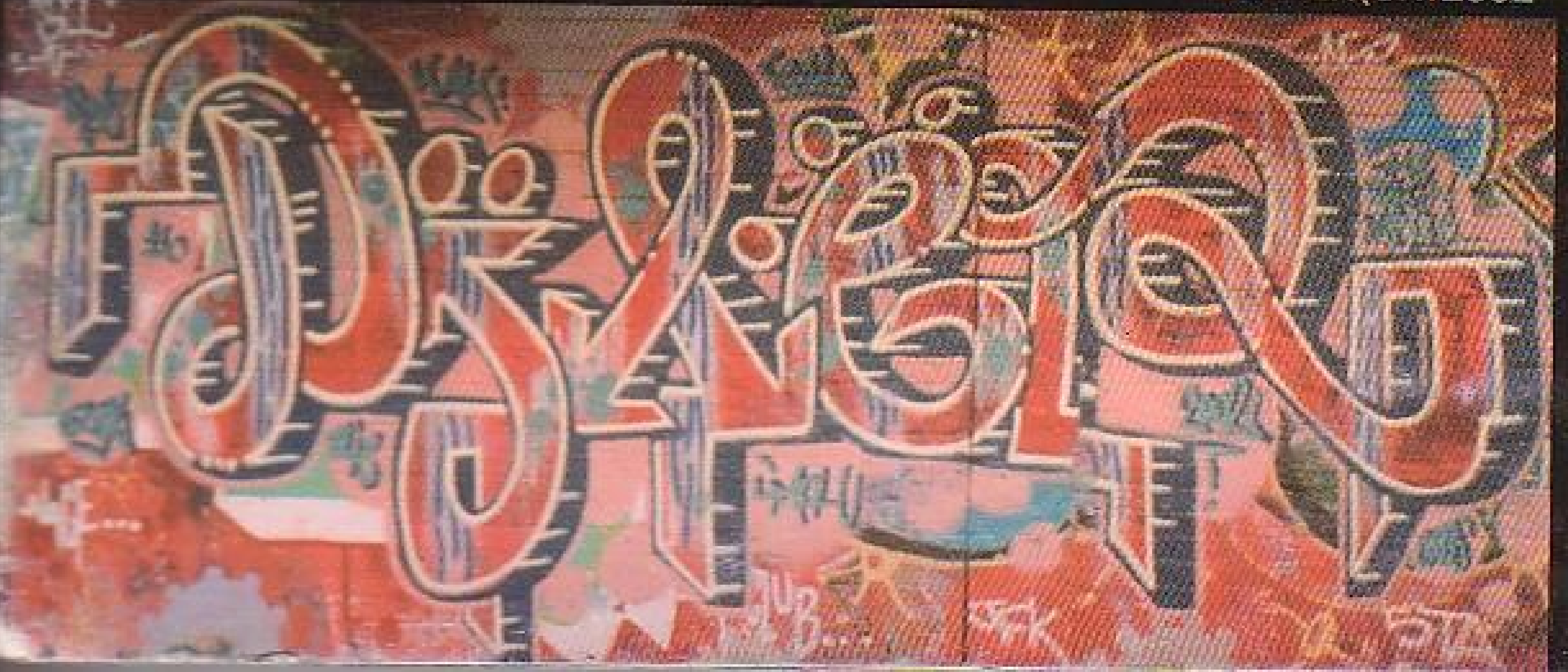

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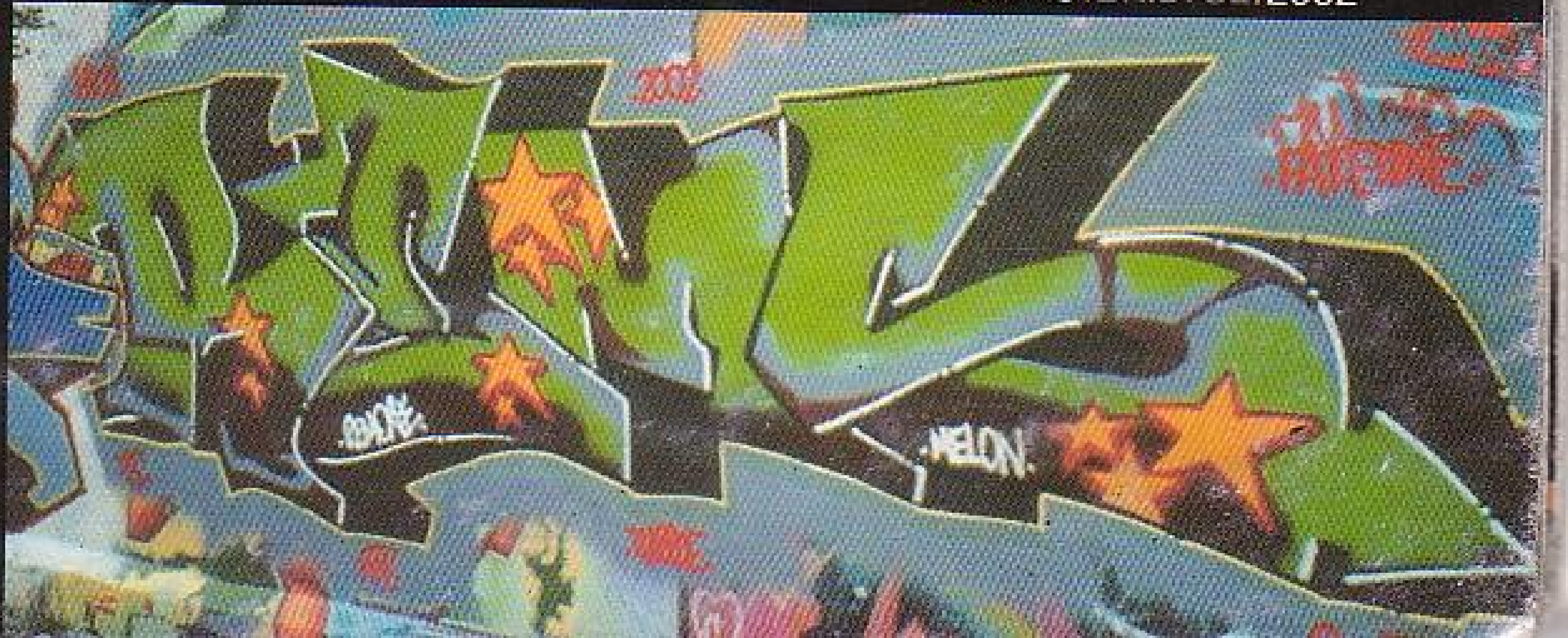

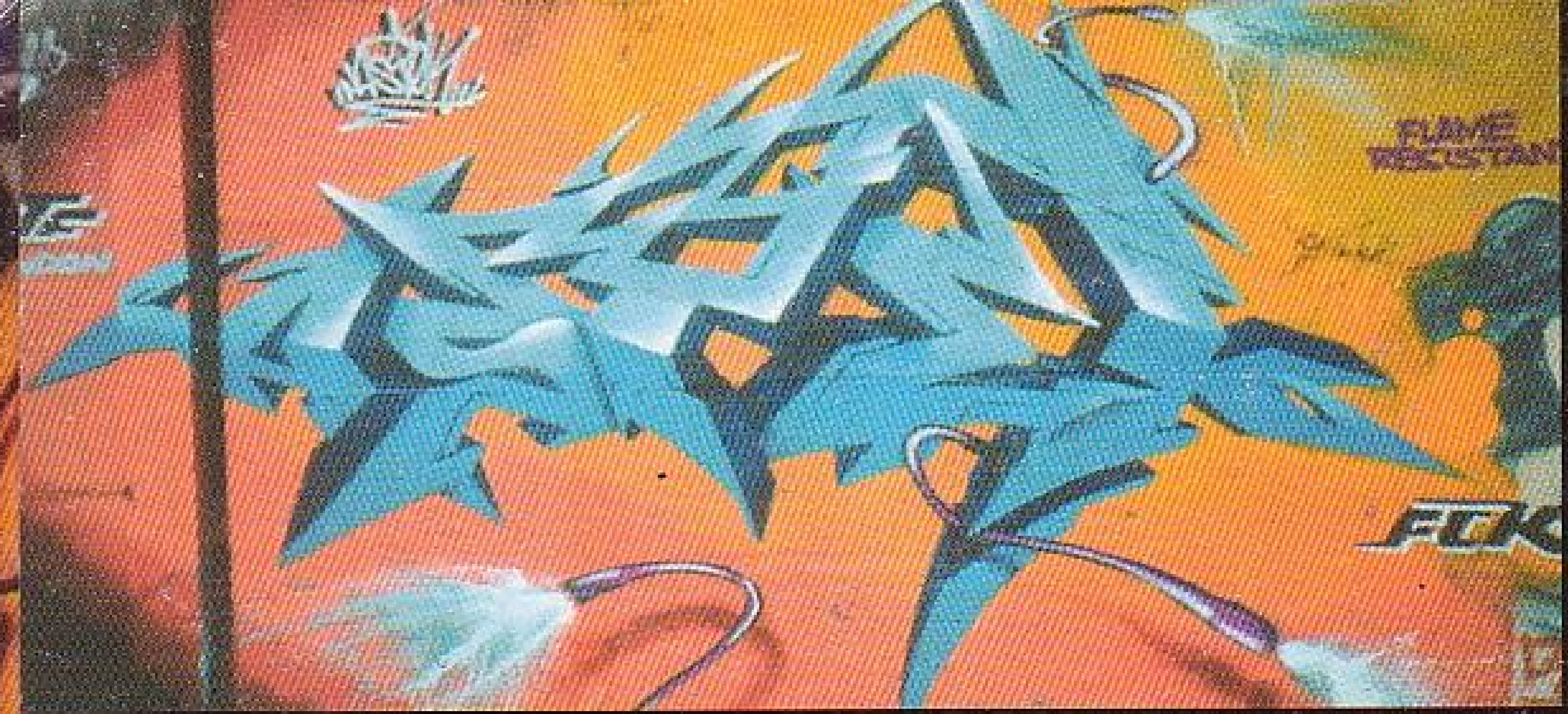
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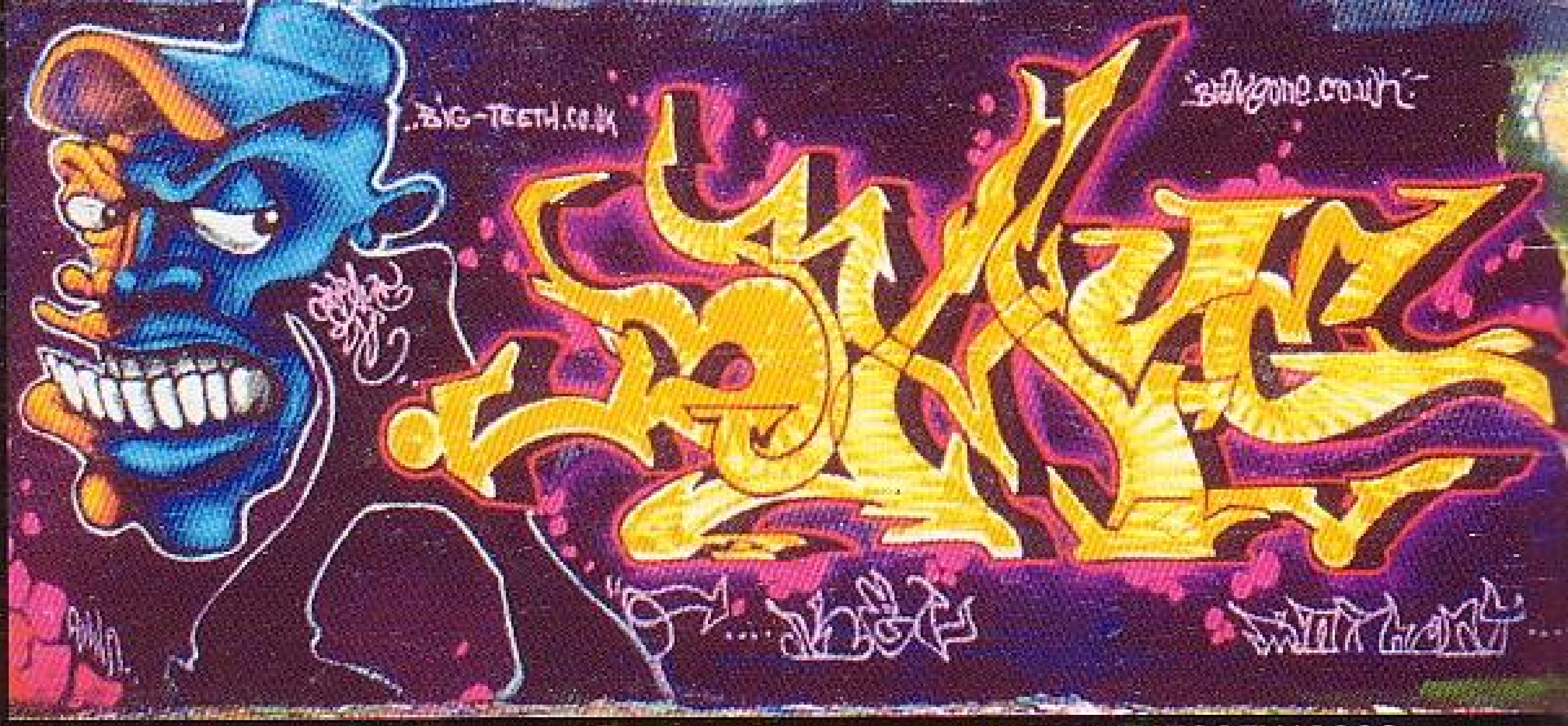
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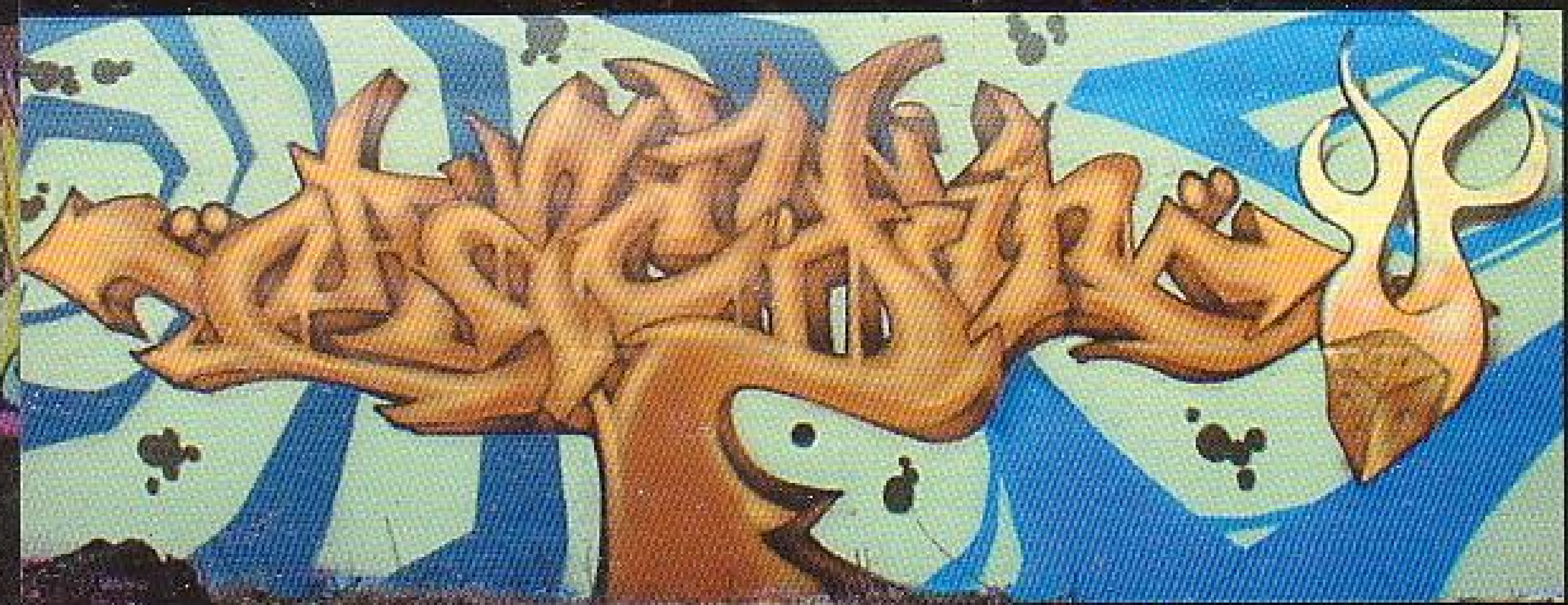
BIGONE.CO.UK
▲BRAVE | ESSEX | 2002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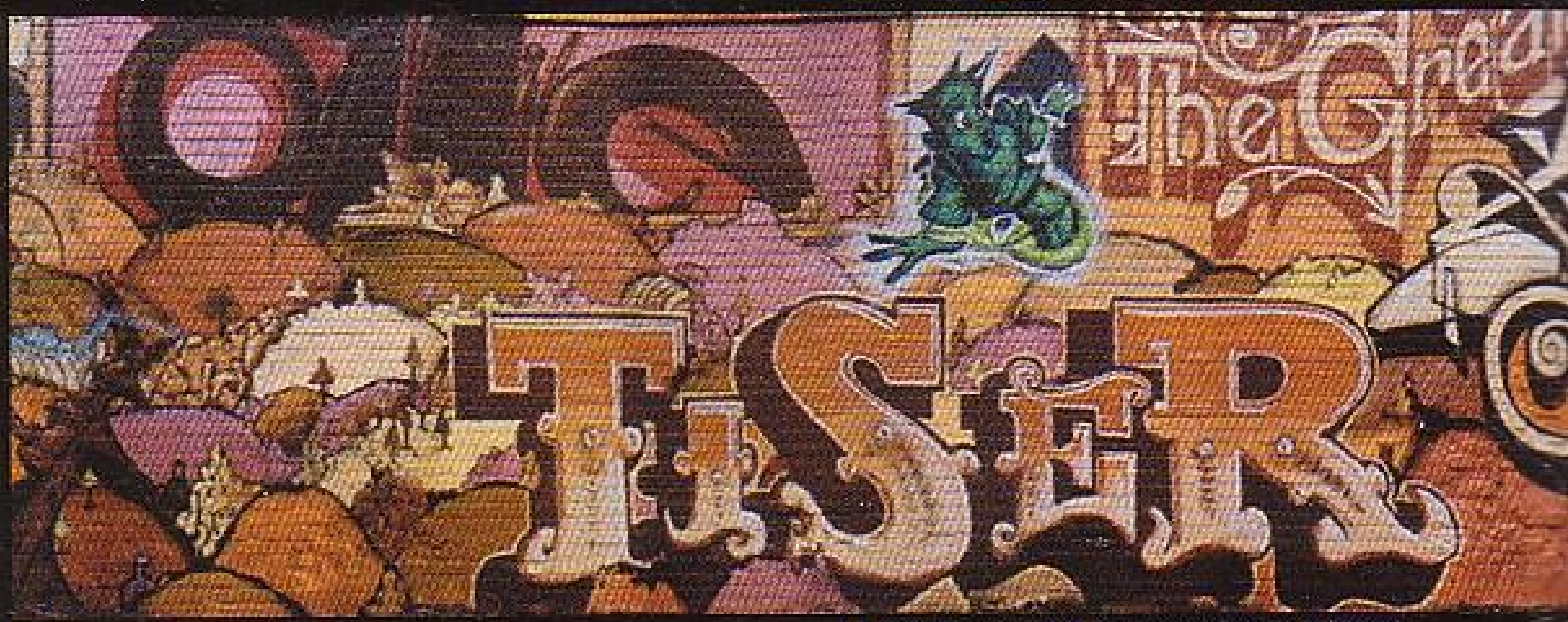
TISER
The Grea
▲ANIE · TISER | LONDON | 2002

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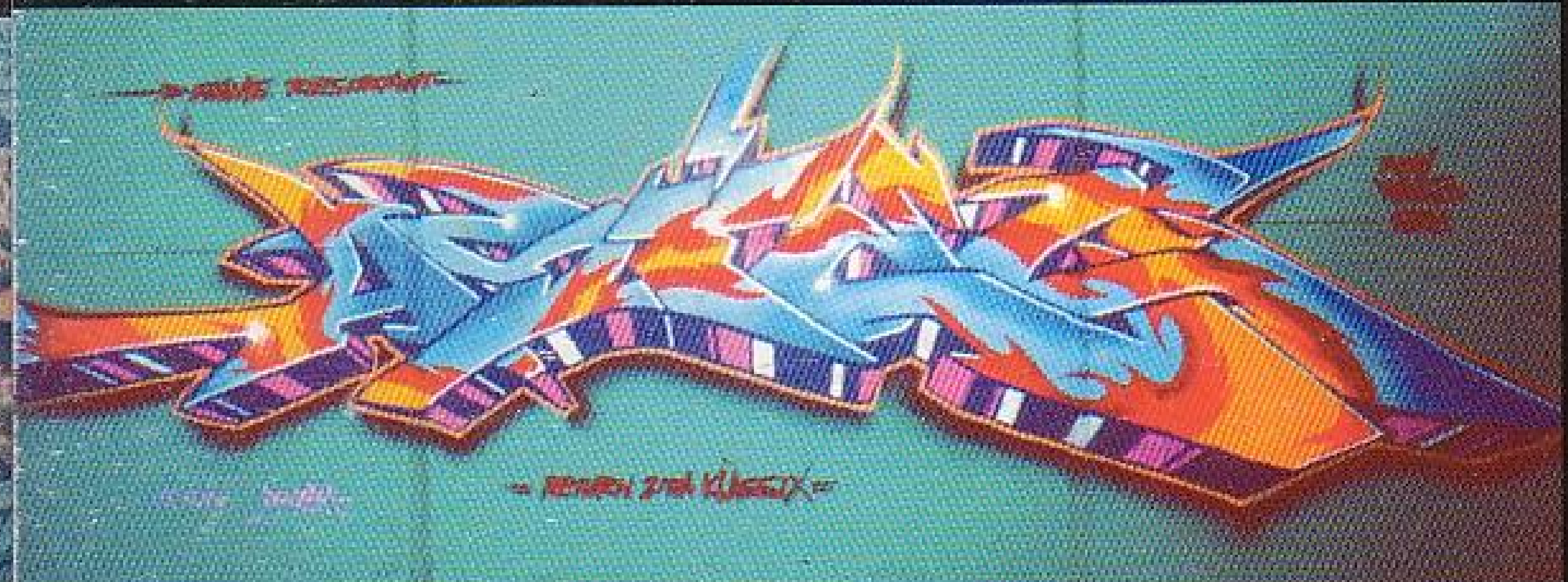
▼ASTEK | BELGIUM | 2002



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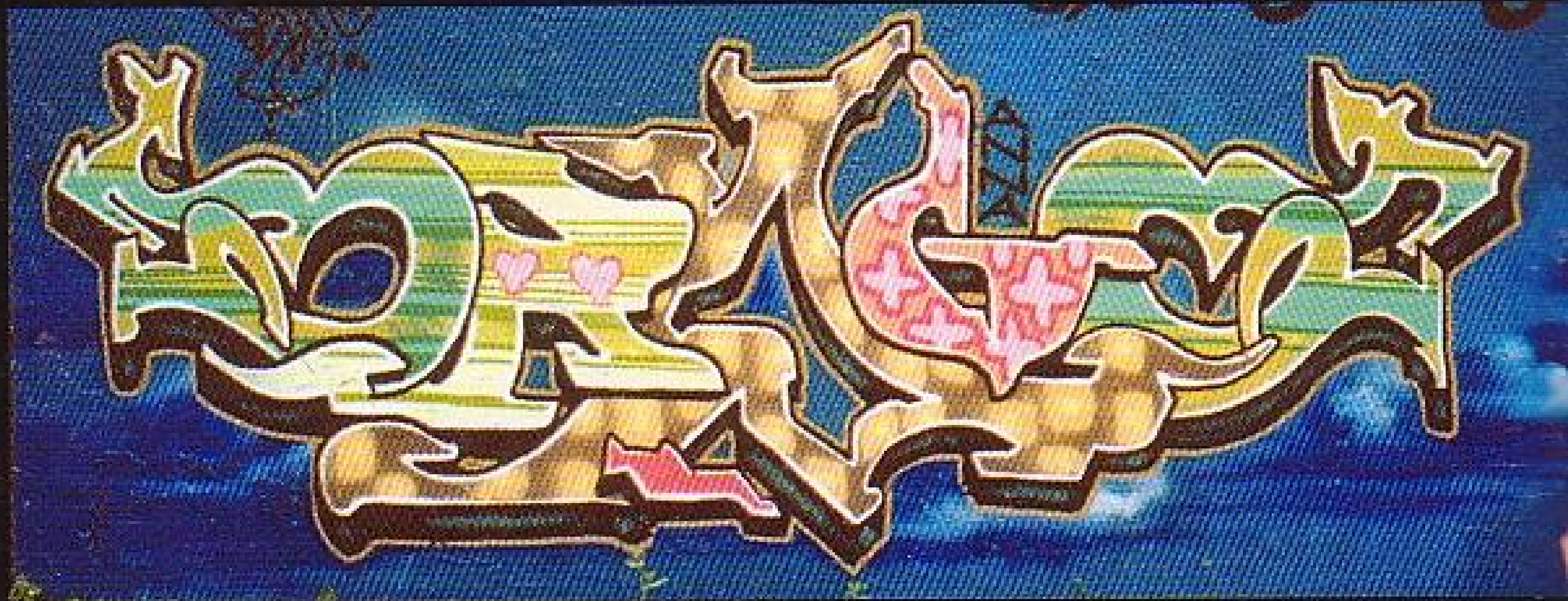

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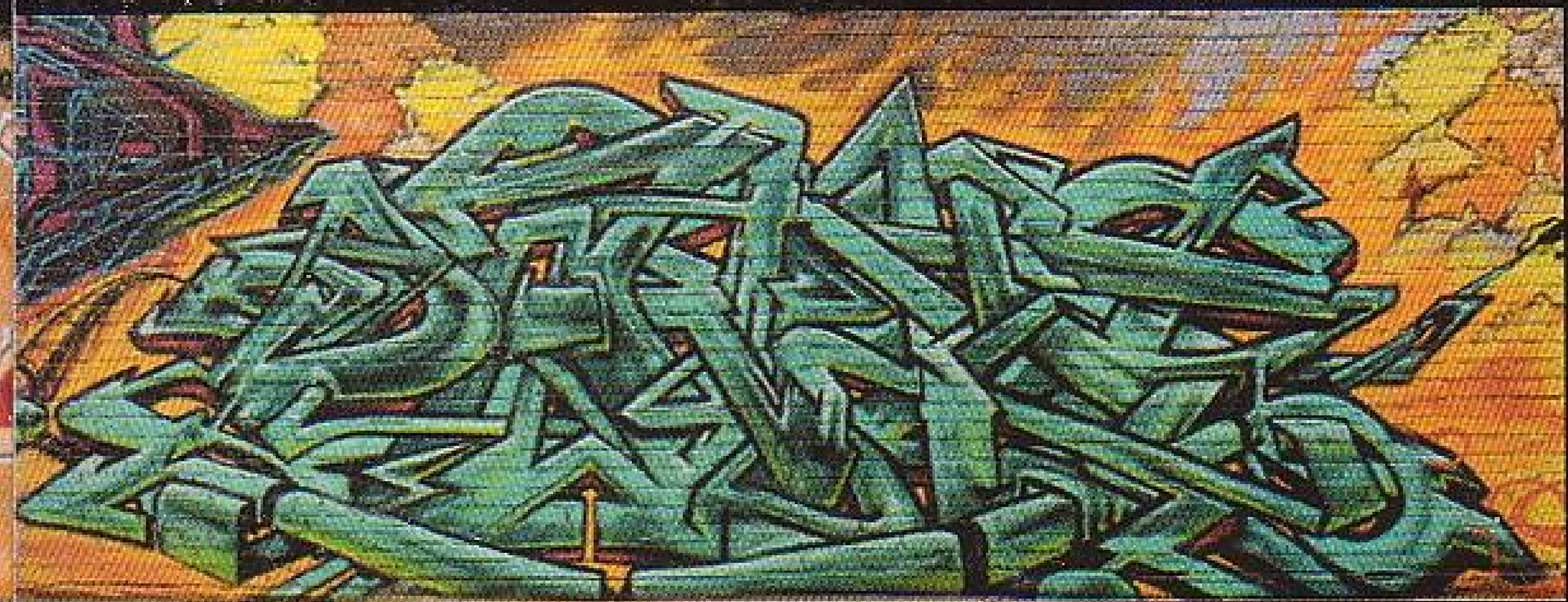

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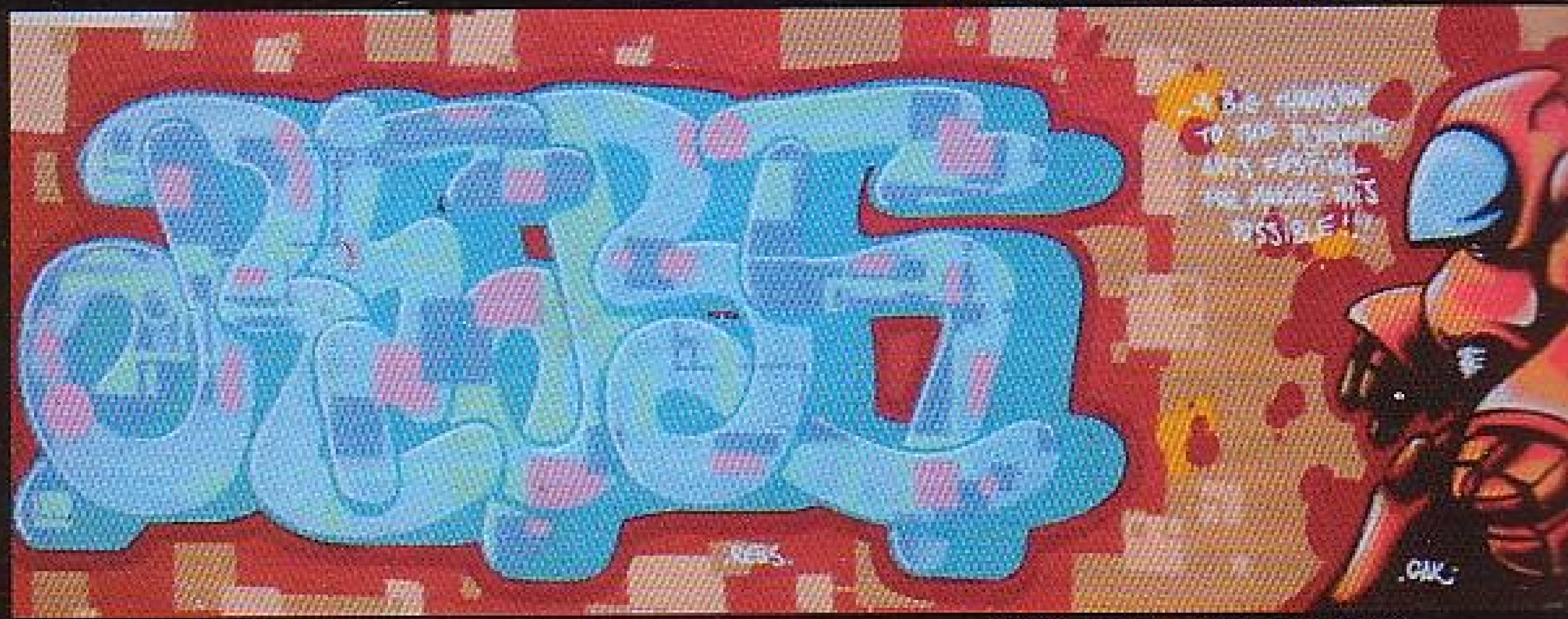

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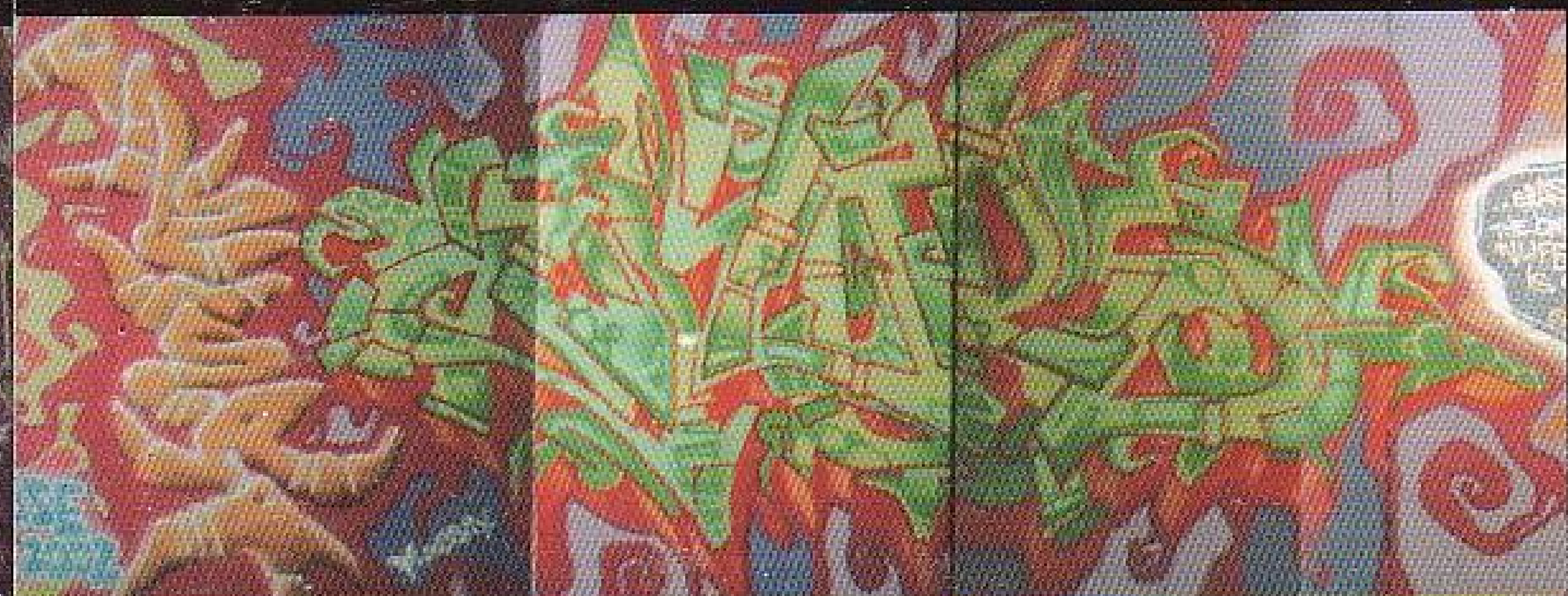

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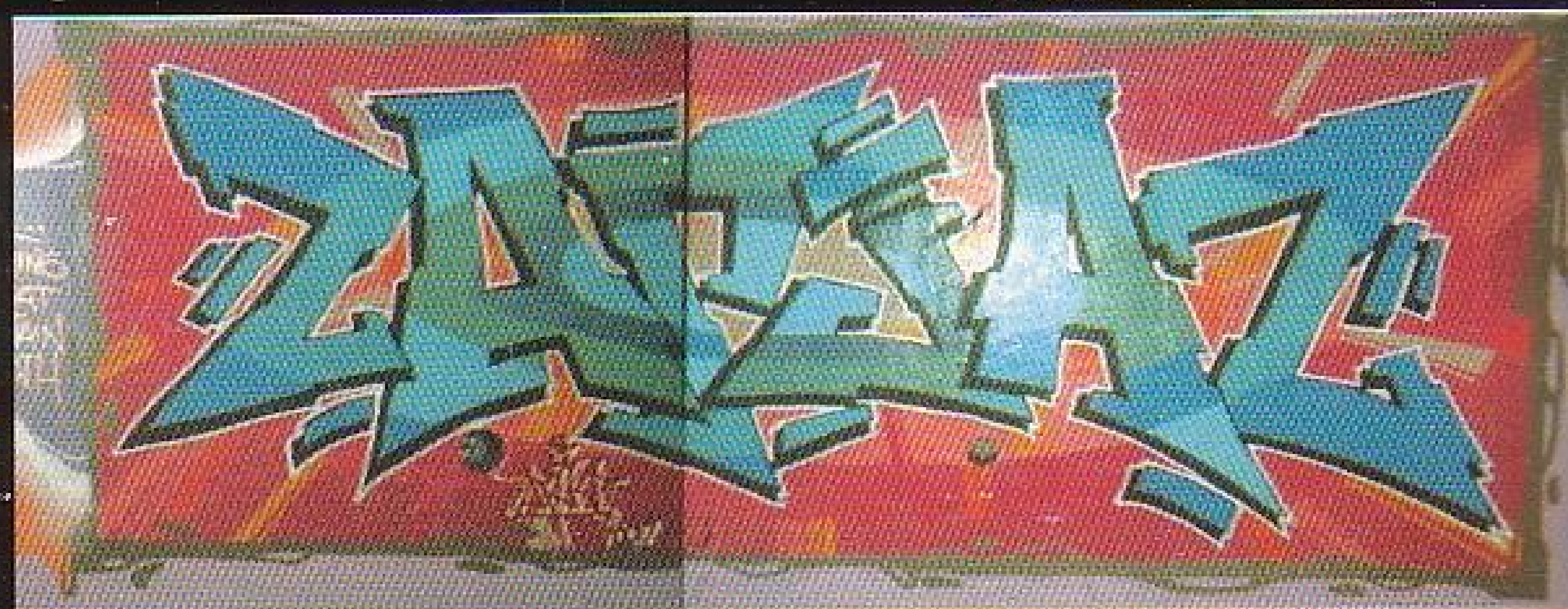

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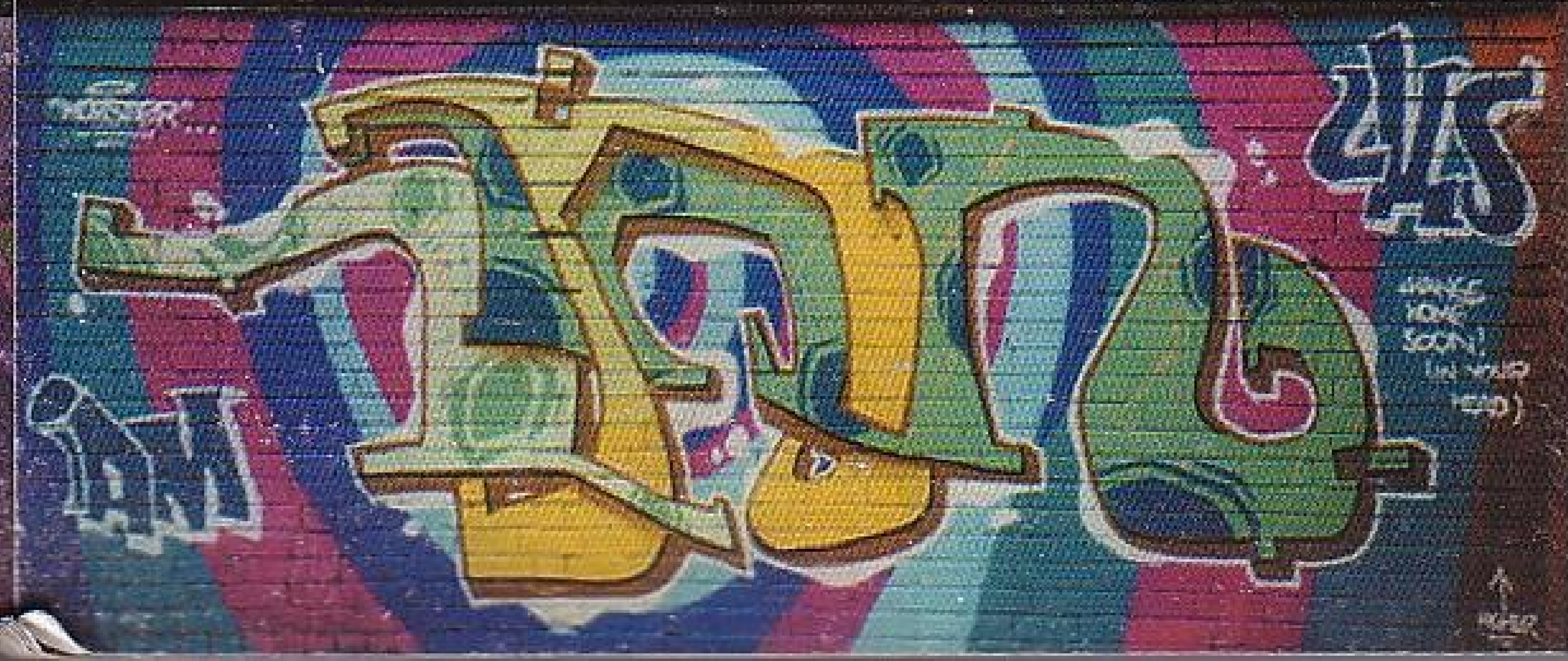

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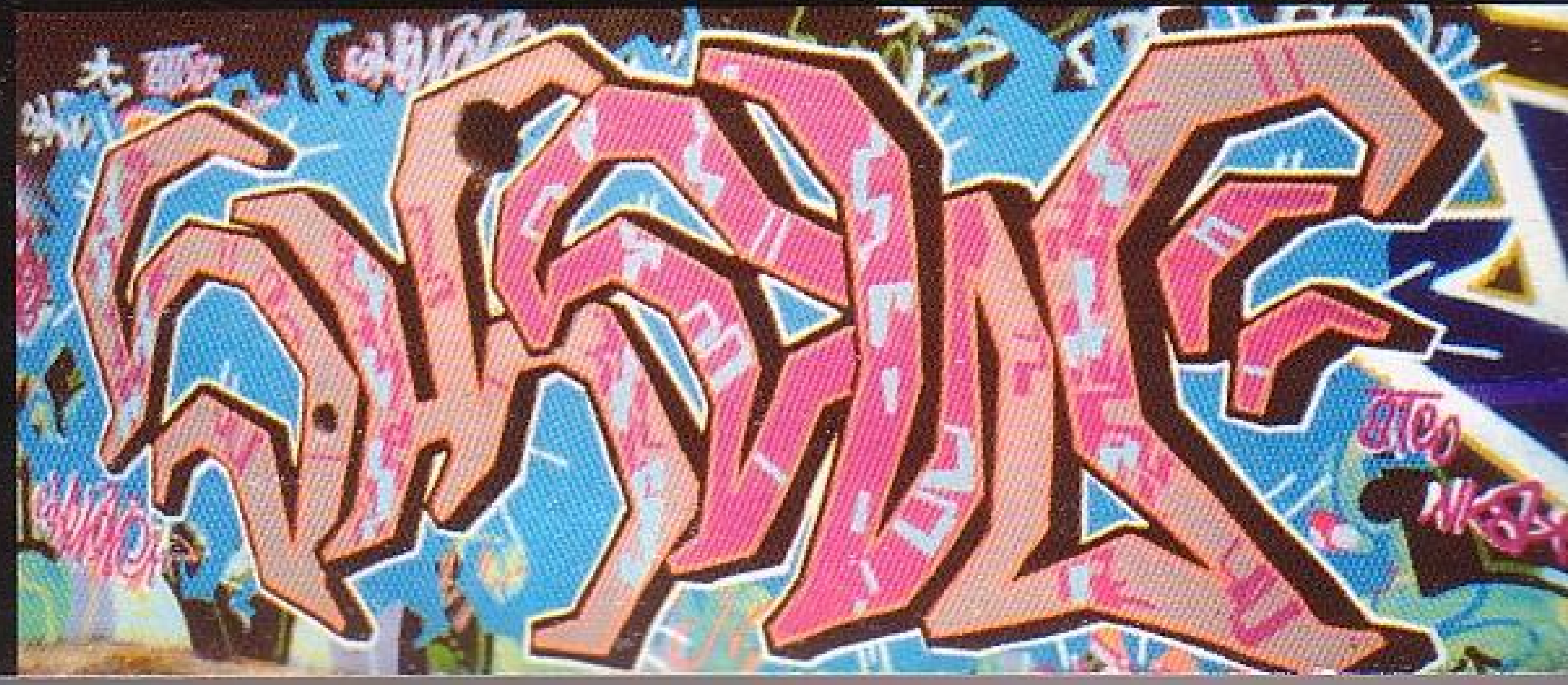
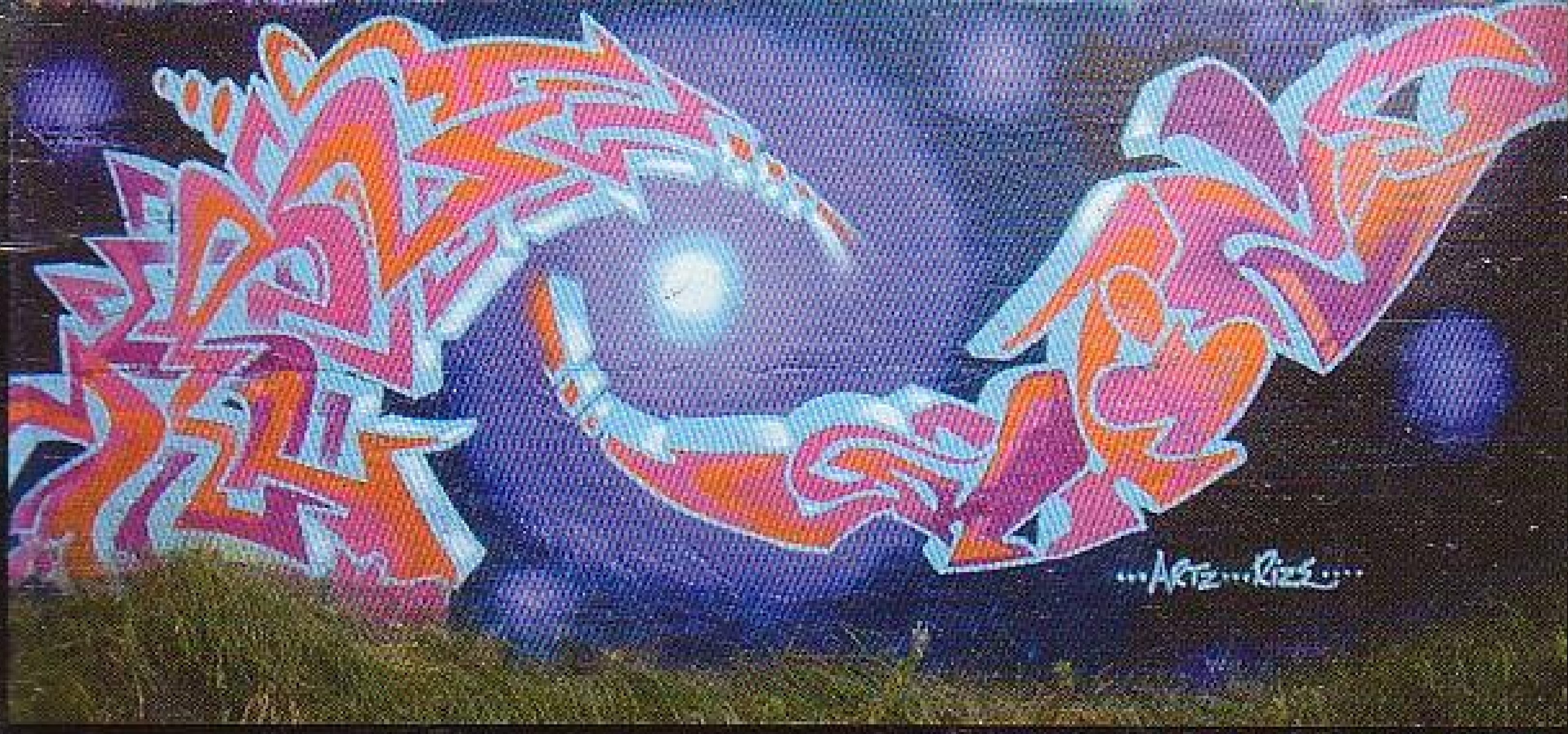
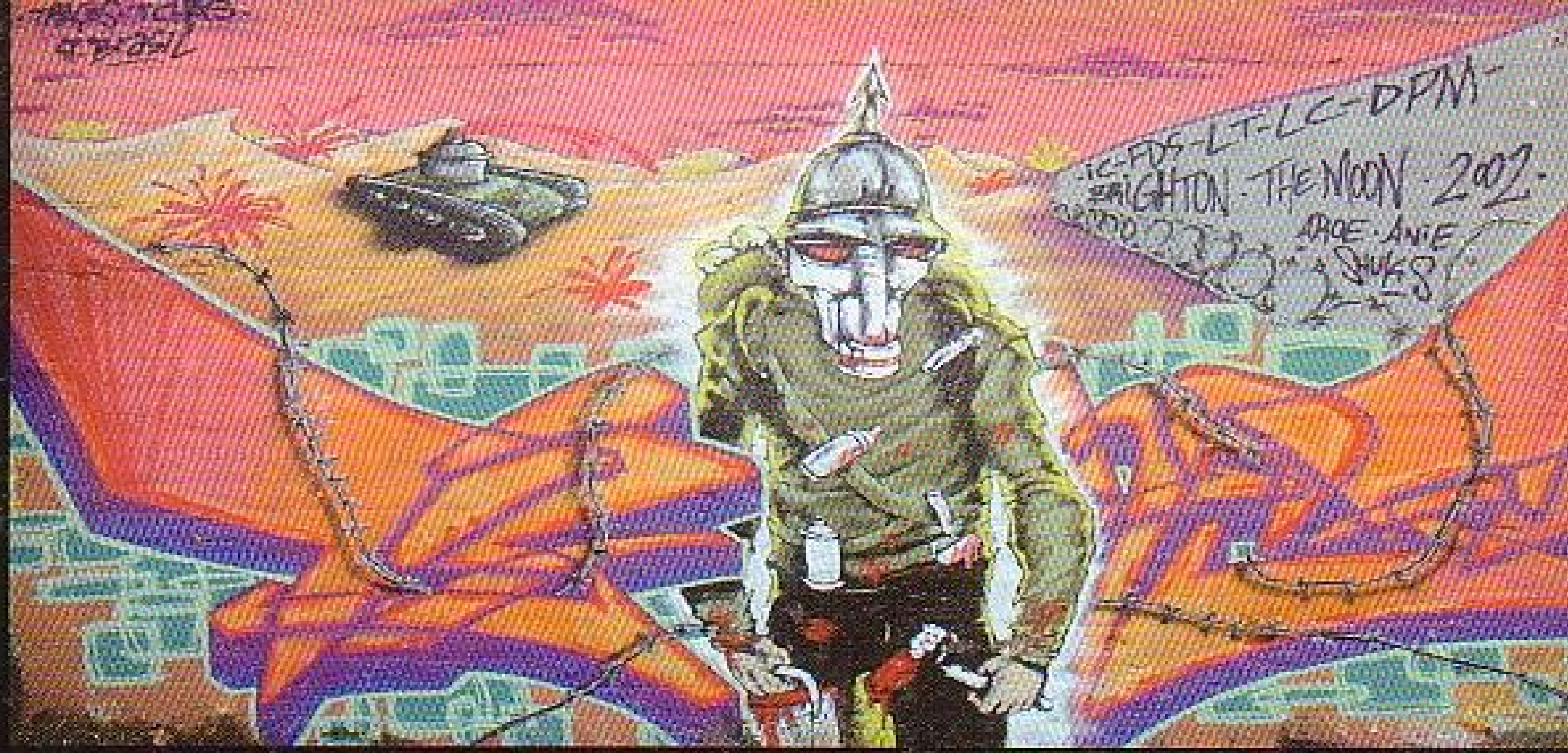




▲ARTS · RIZE | BRIGHTON | 2002


BRIGHTON · THE MOON 2002

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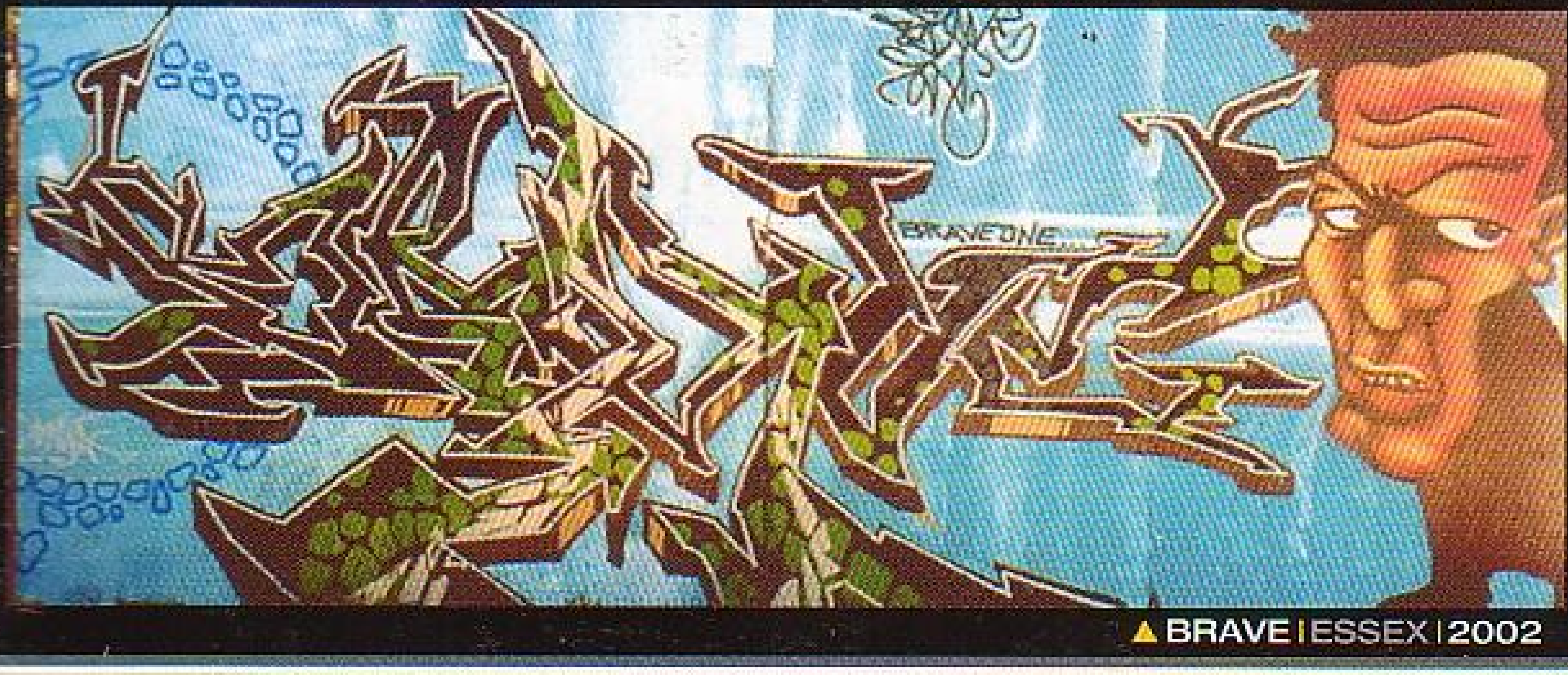
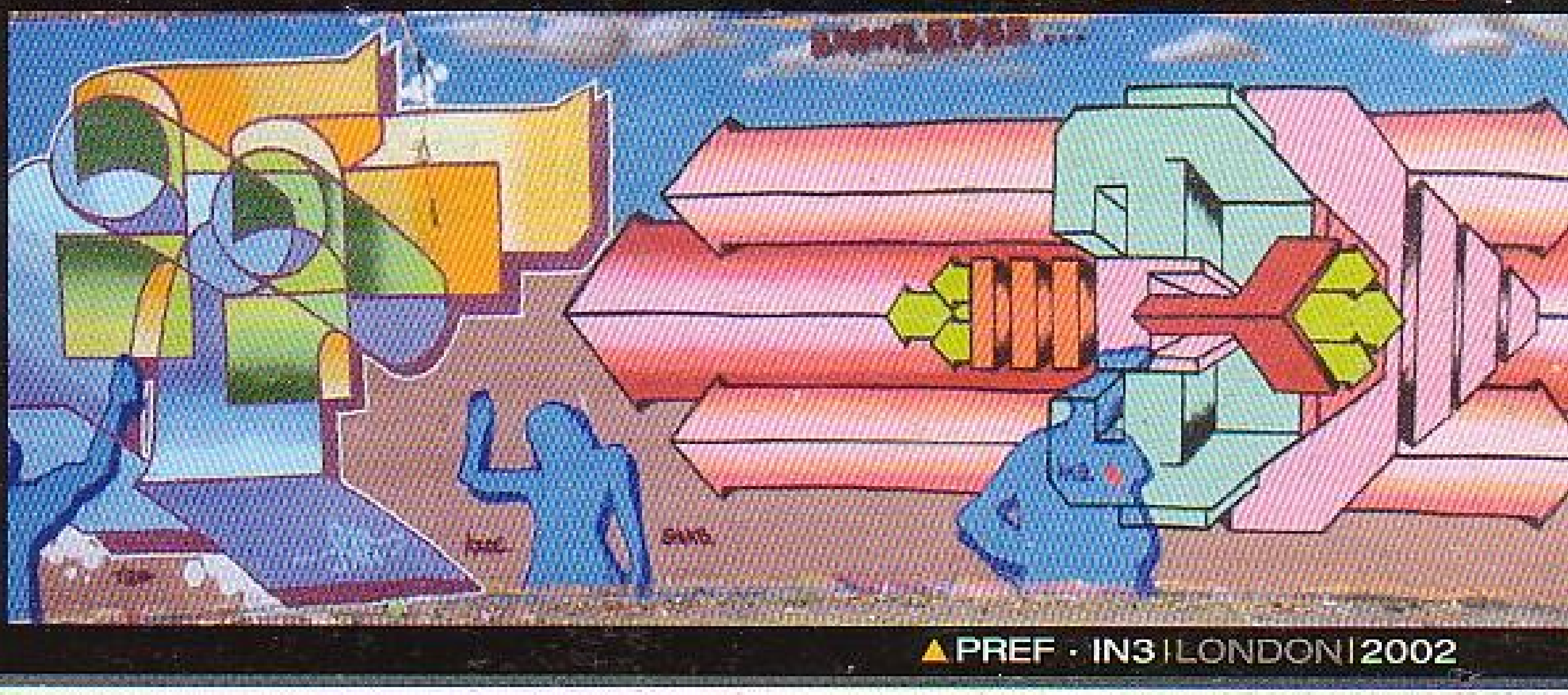
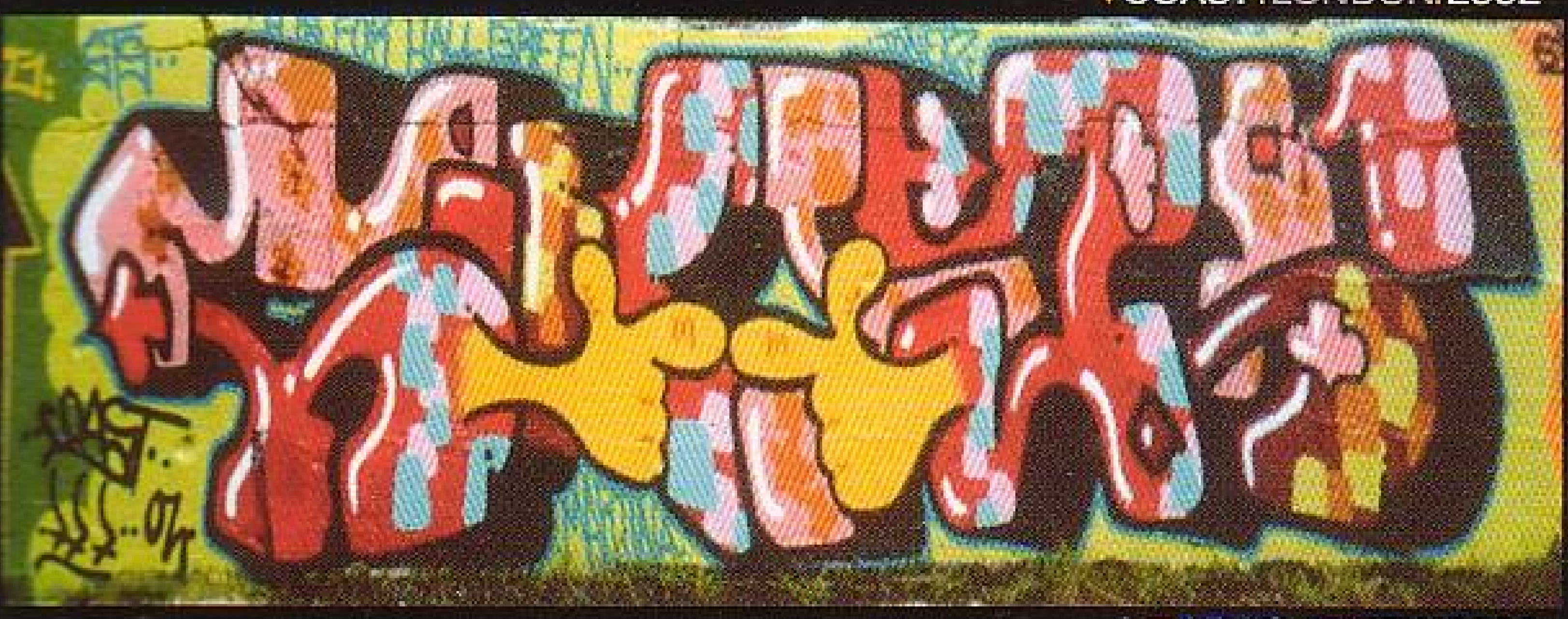


▲BRAVE | ESSEX | 2002



▲PREF · IN3 | LONDON | 2002

▼COAST | LONDON | 2002



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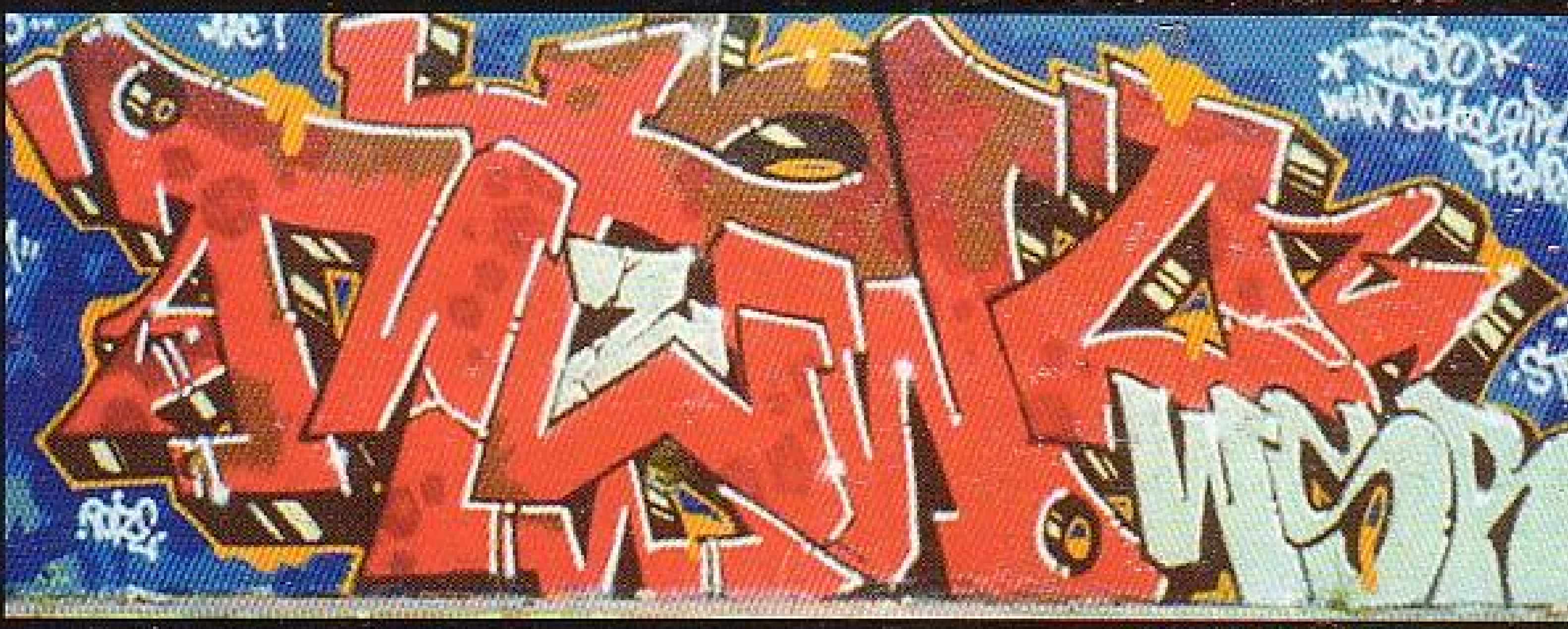

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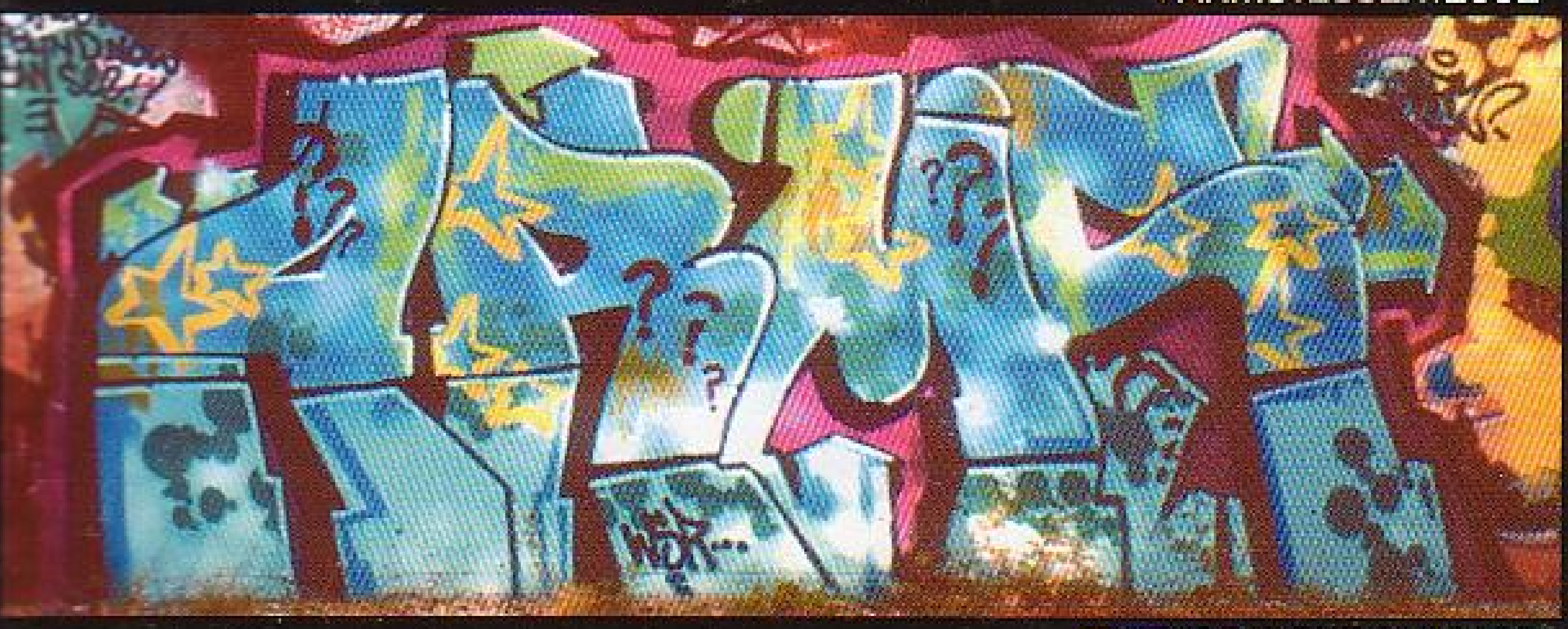
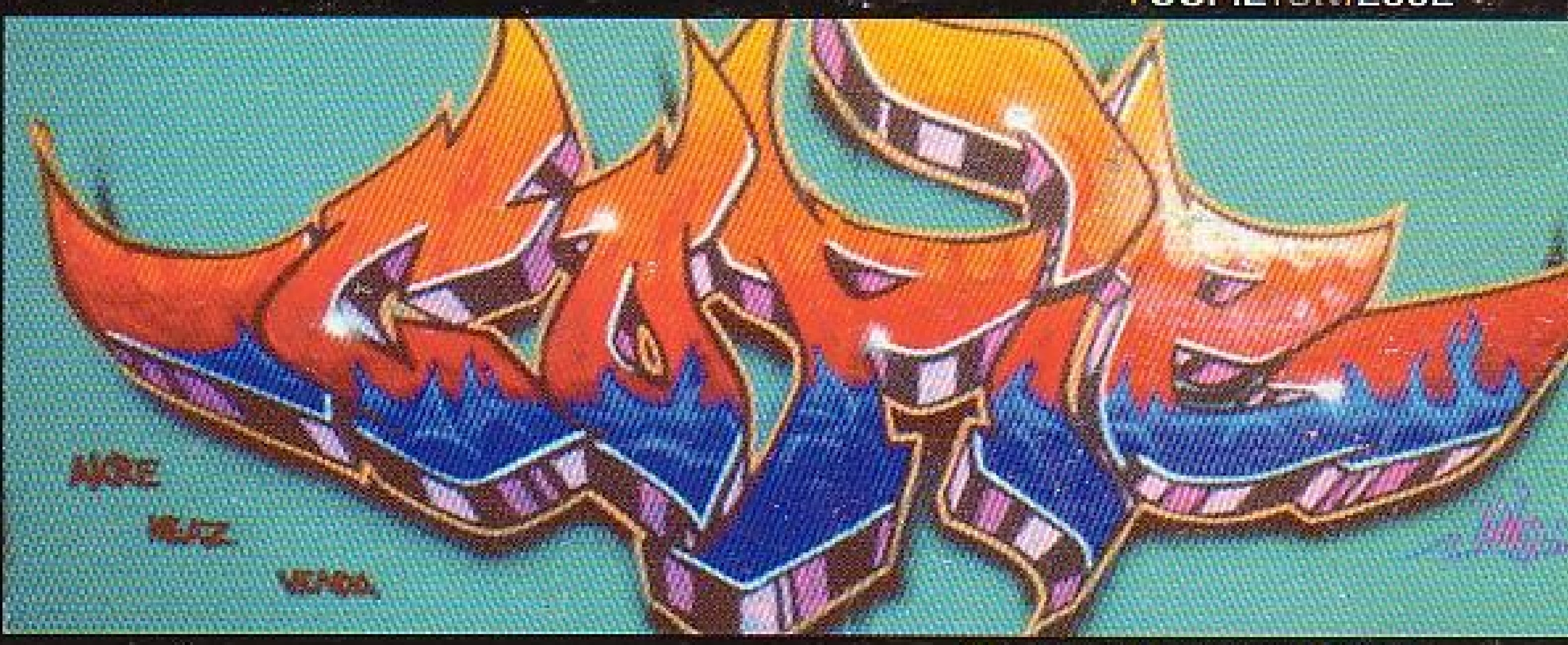


▼COPIE | UK | 2002



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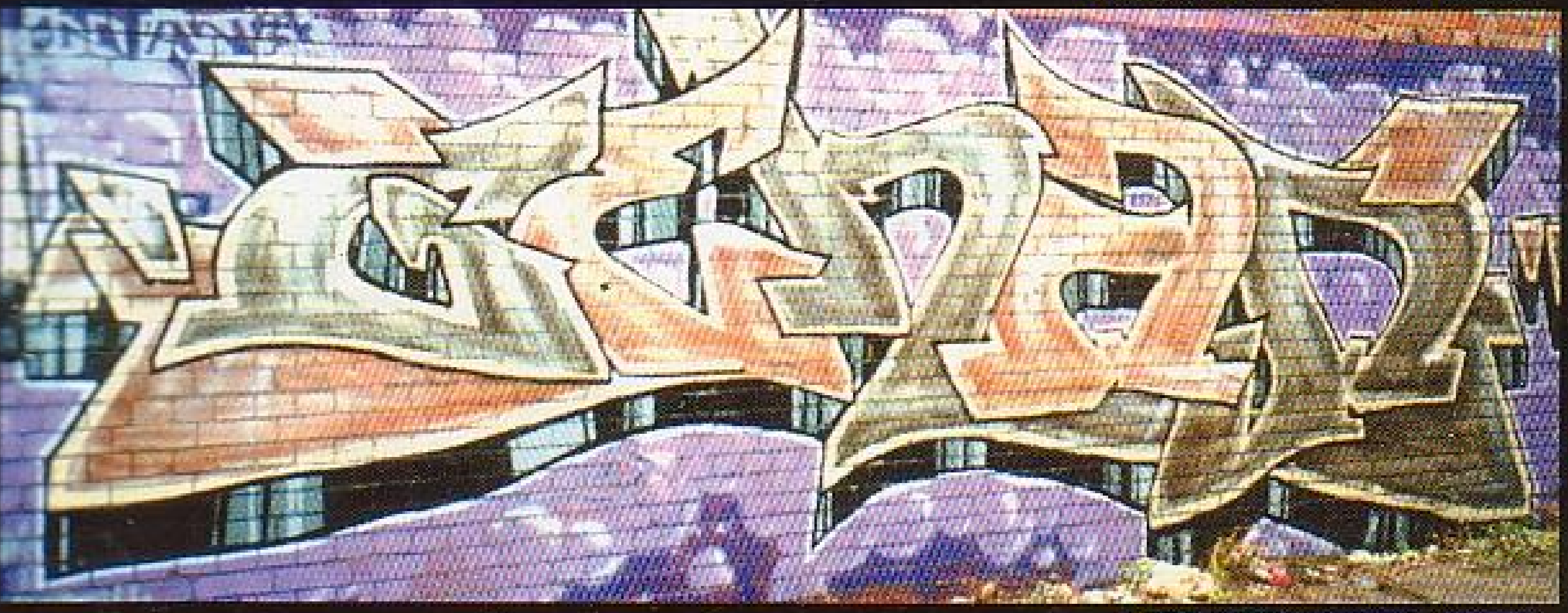

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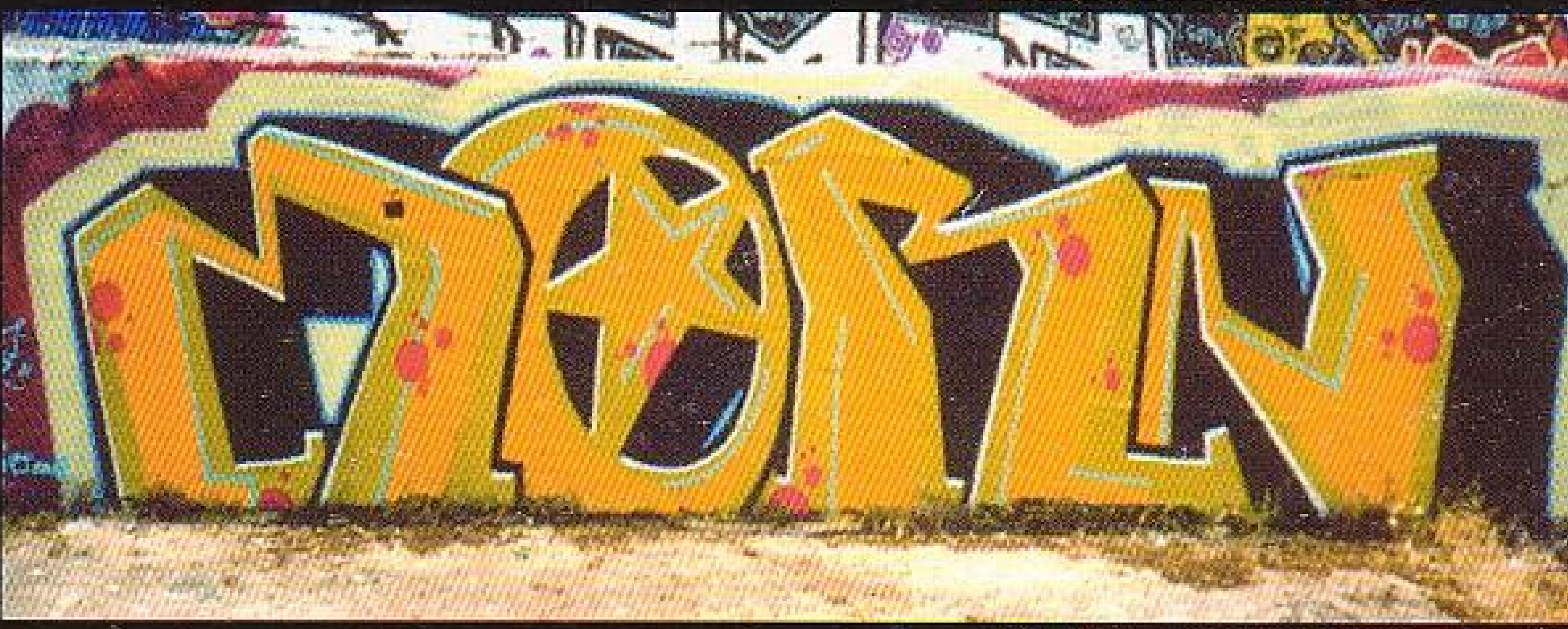

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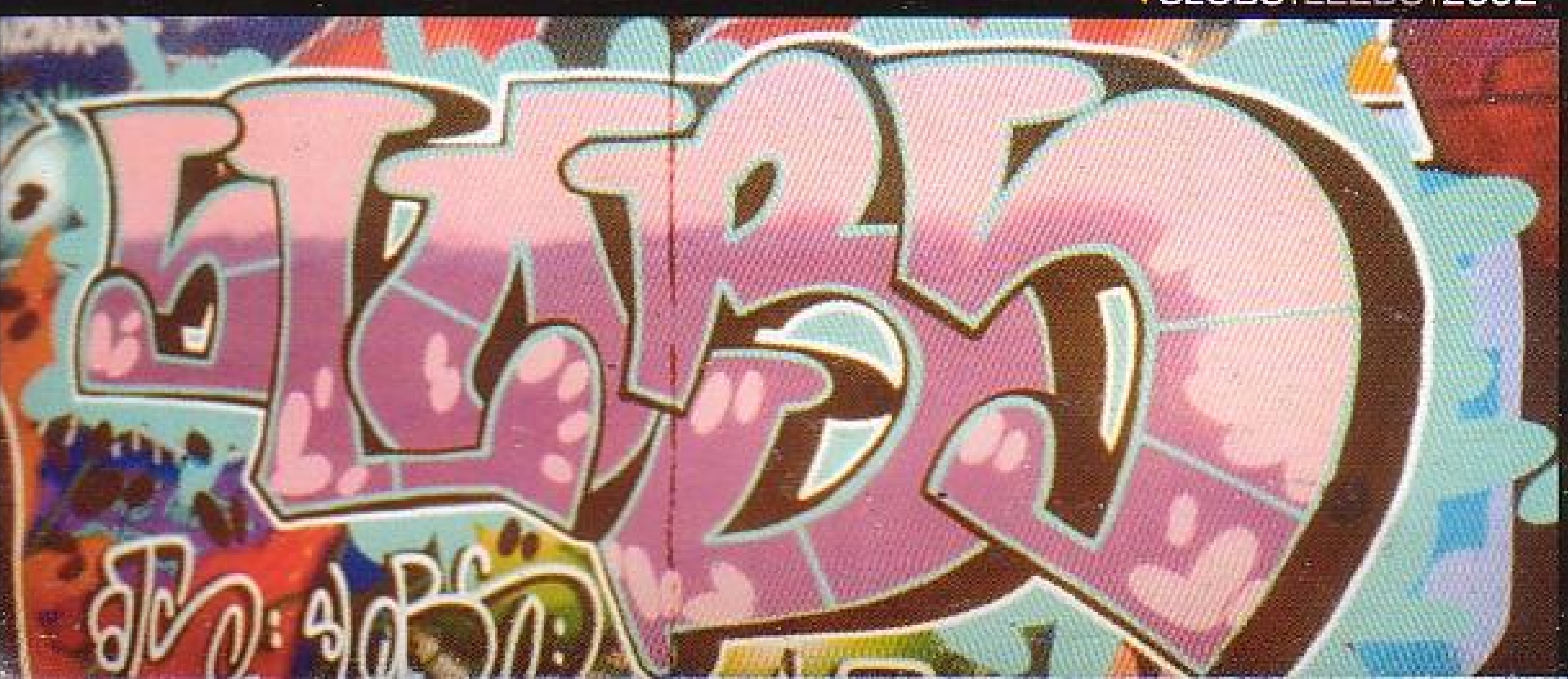

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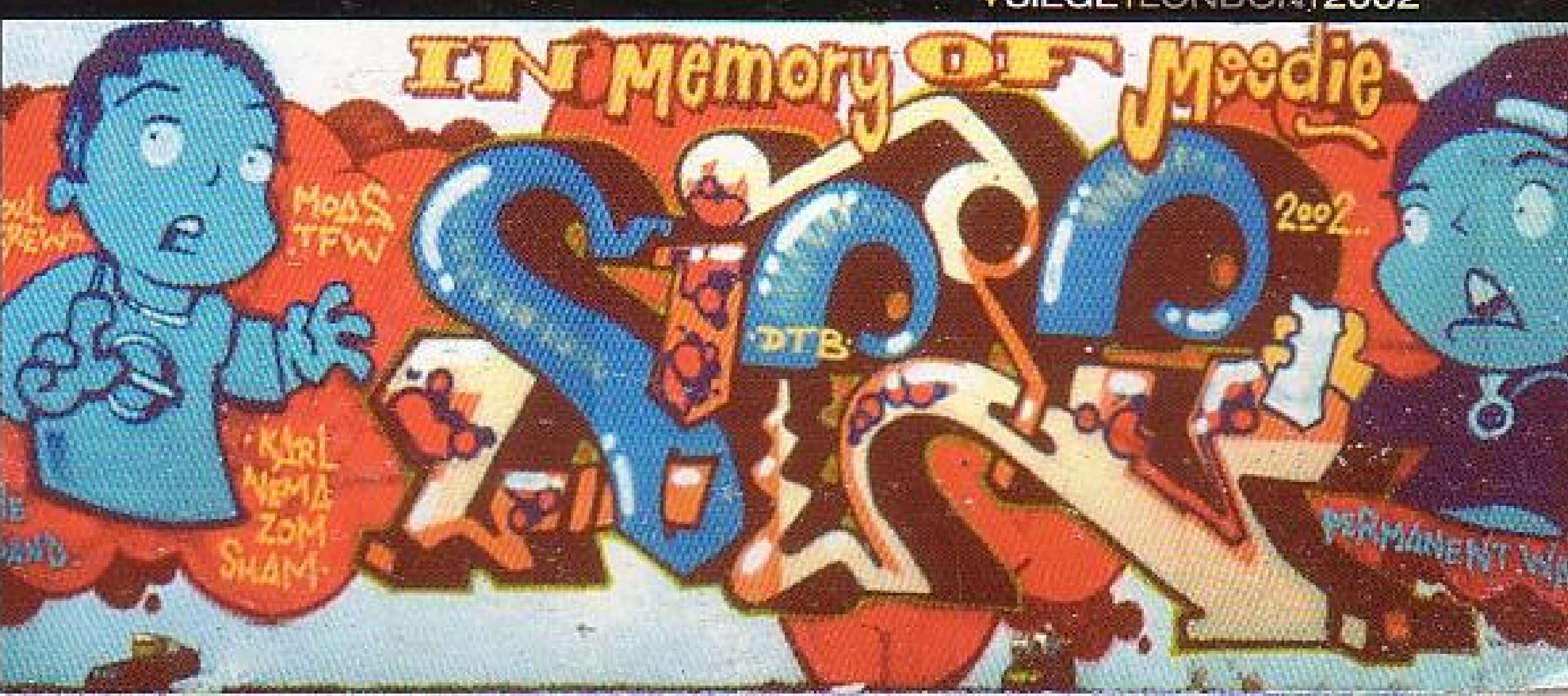
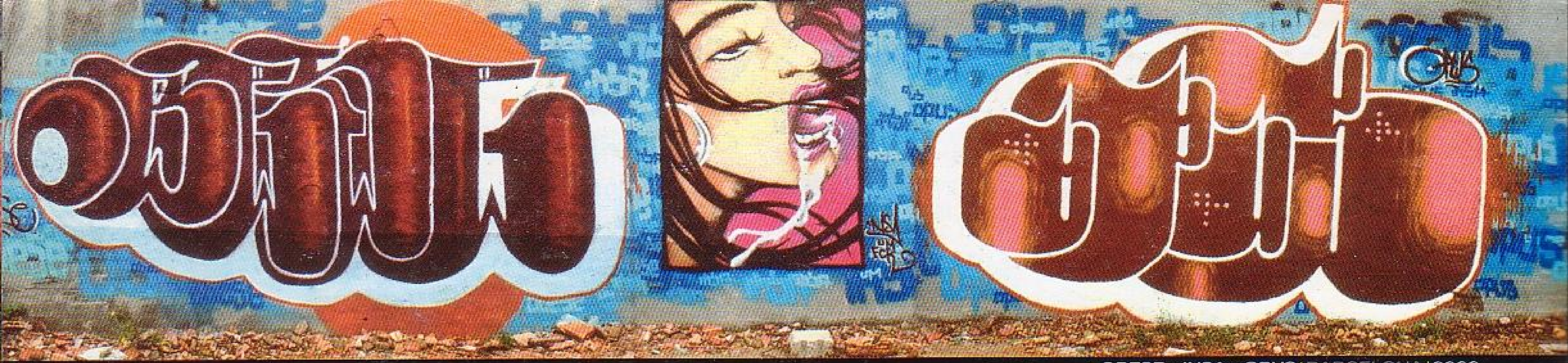
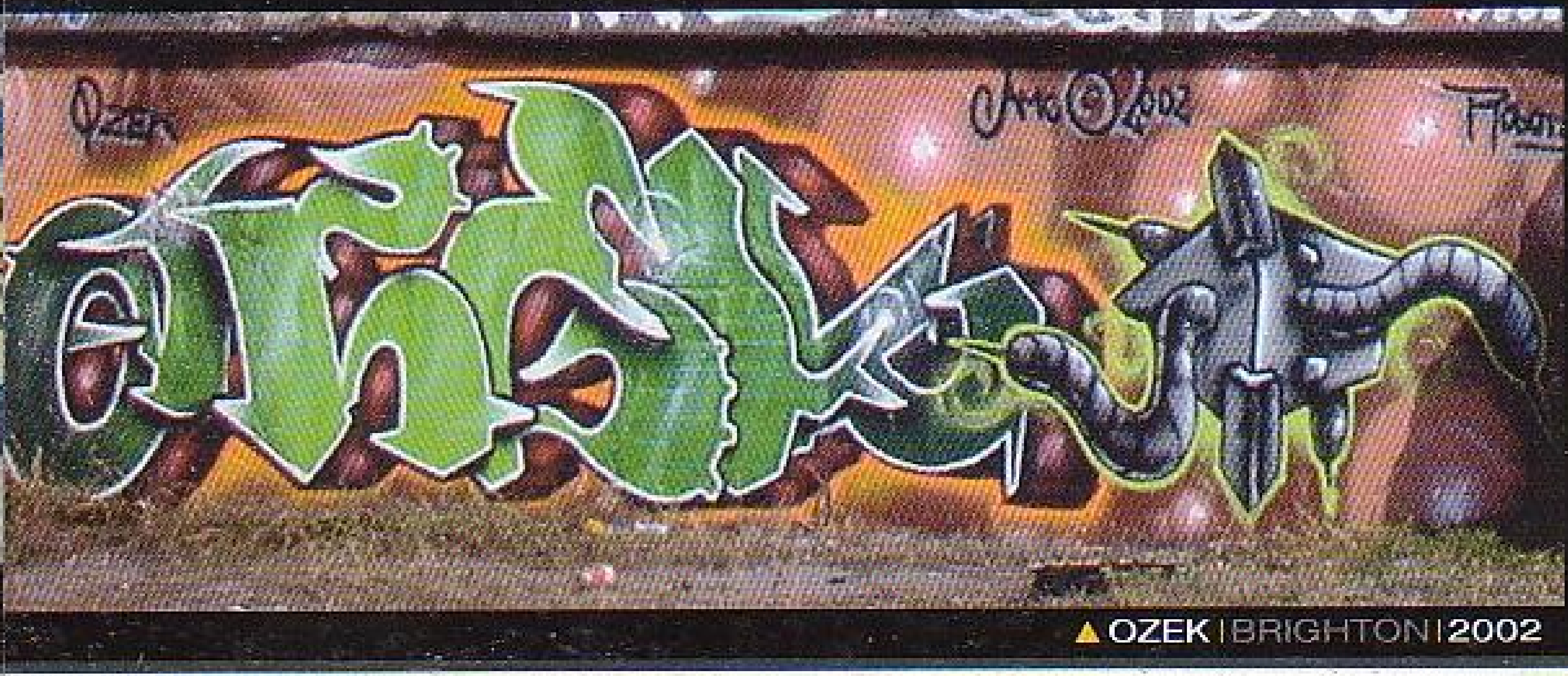
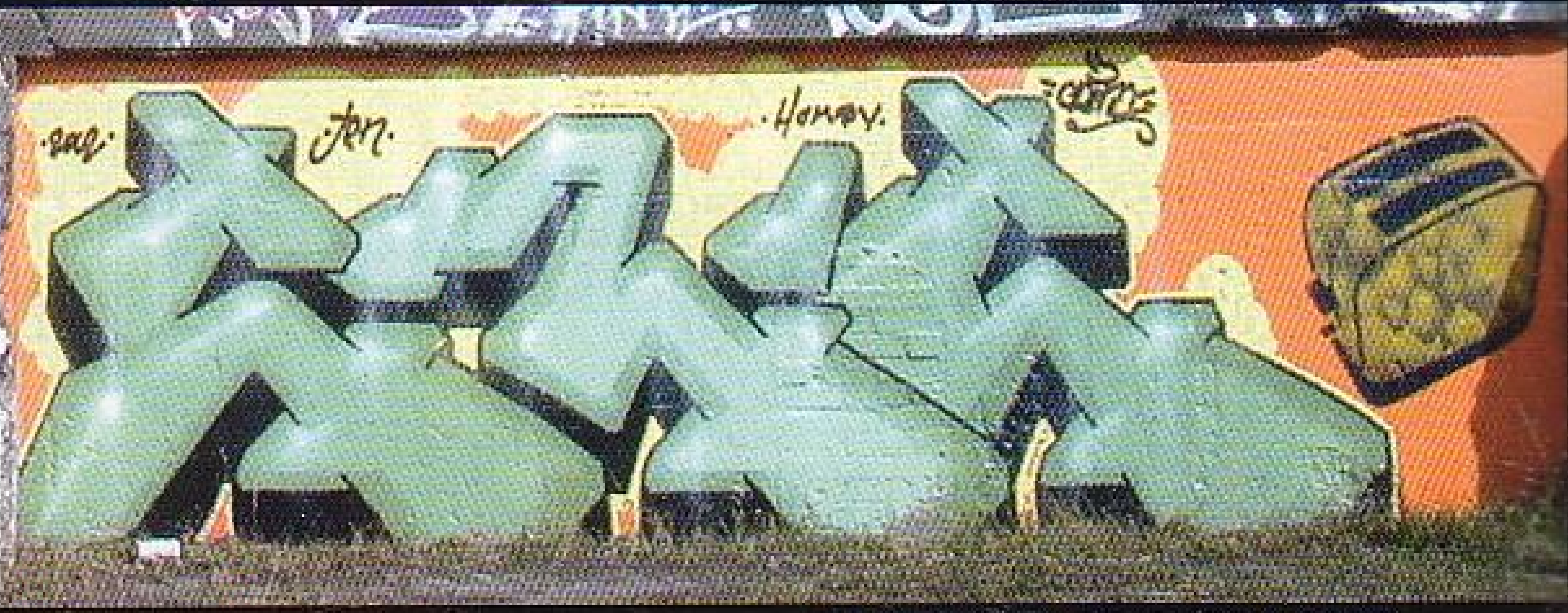

IN Memory OF Moodie
2002
DTB



▲OBESE · INSA · OPUS | BARCELONA | 2002



▲OZEK | BRIGHTON | 2002



▲UNKNOWN | BRIGHTON | 2002

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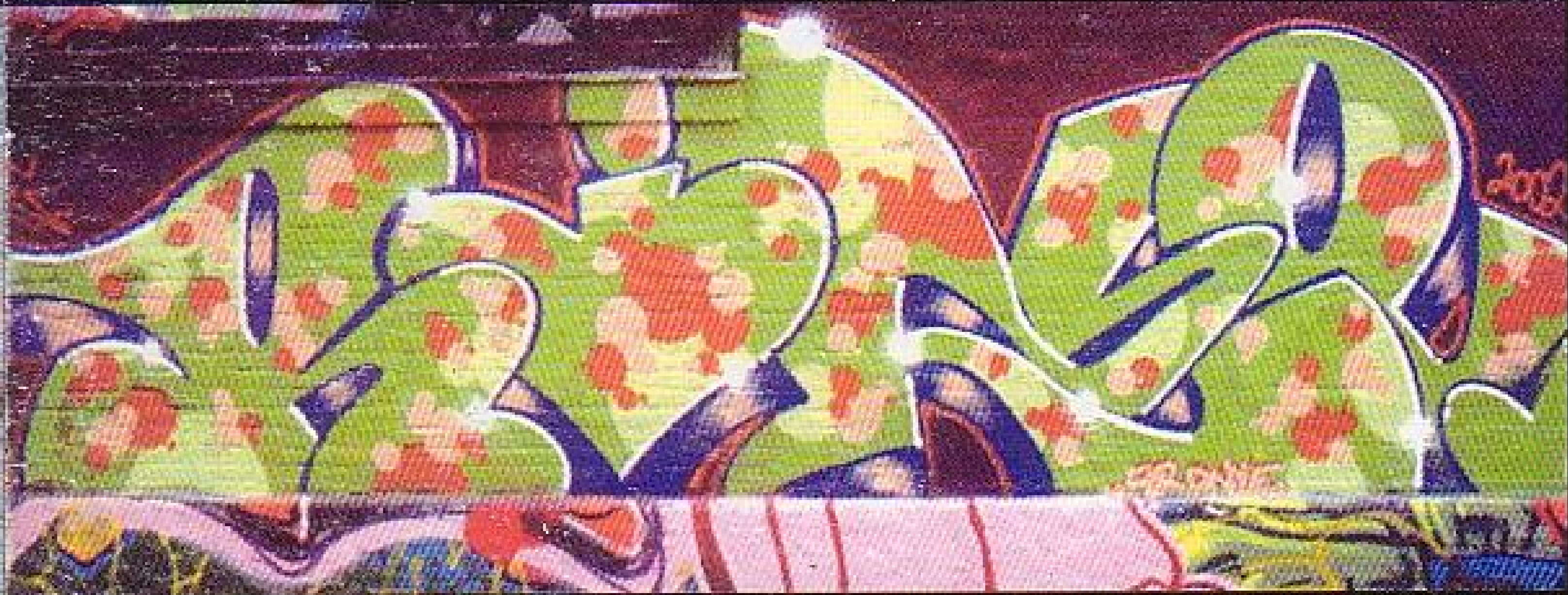
▼RIZE | UK | 2002



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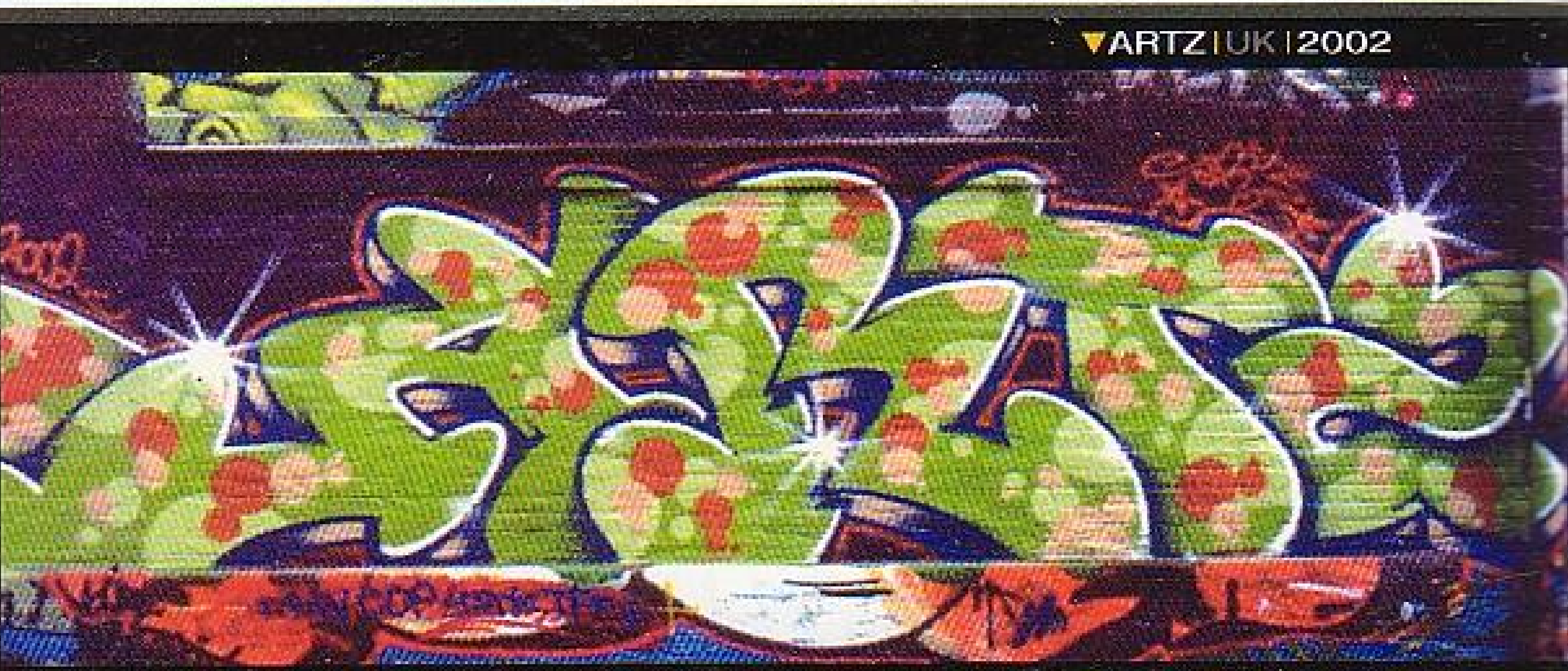

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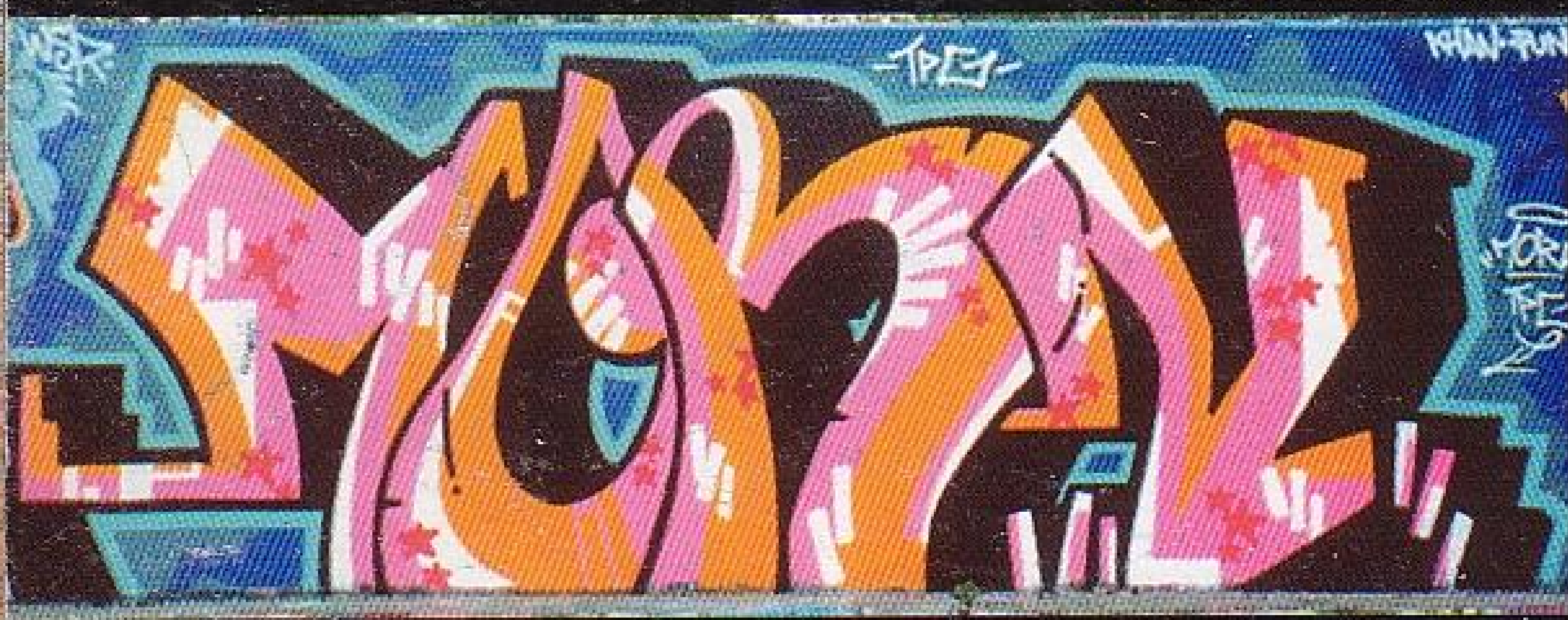

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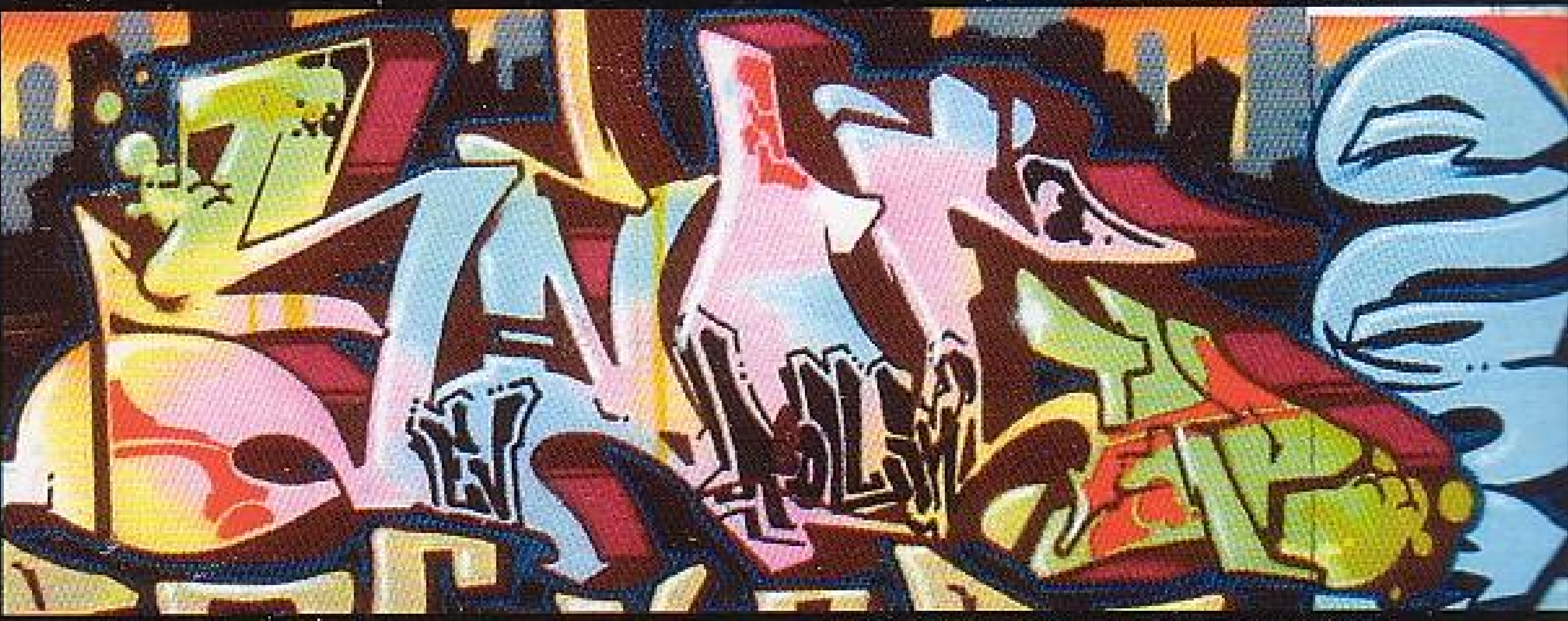
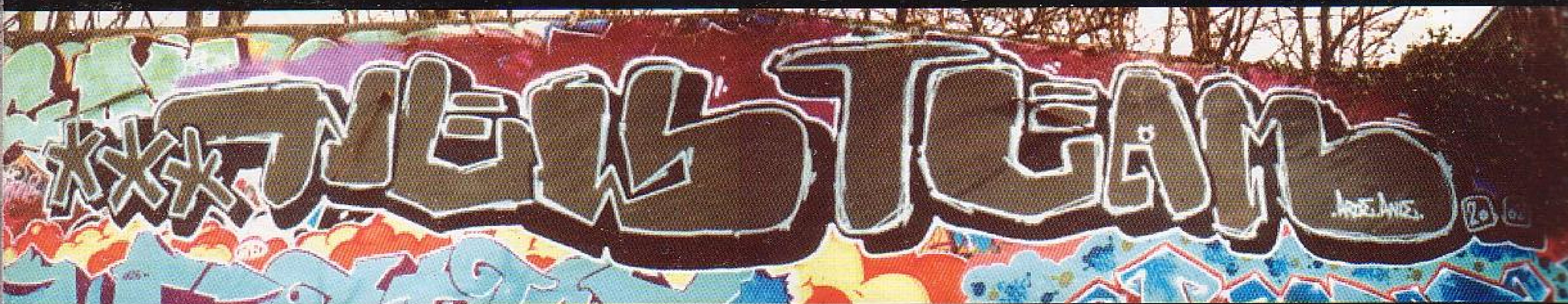


▼NEW TEAM | BRIGHTON | 2002



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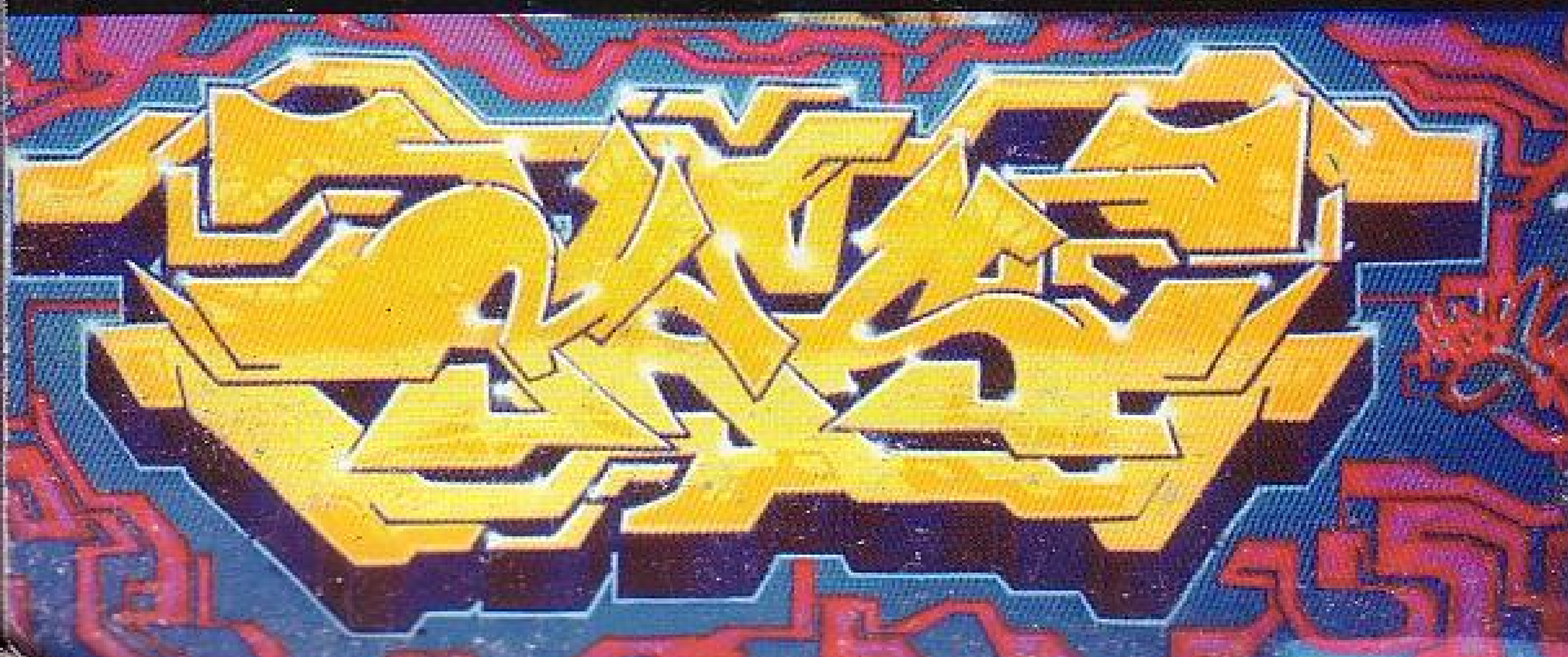
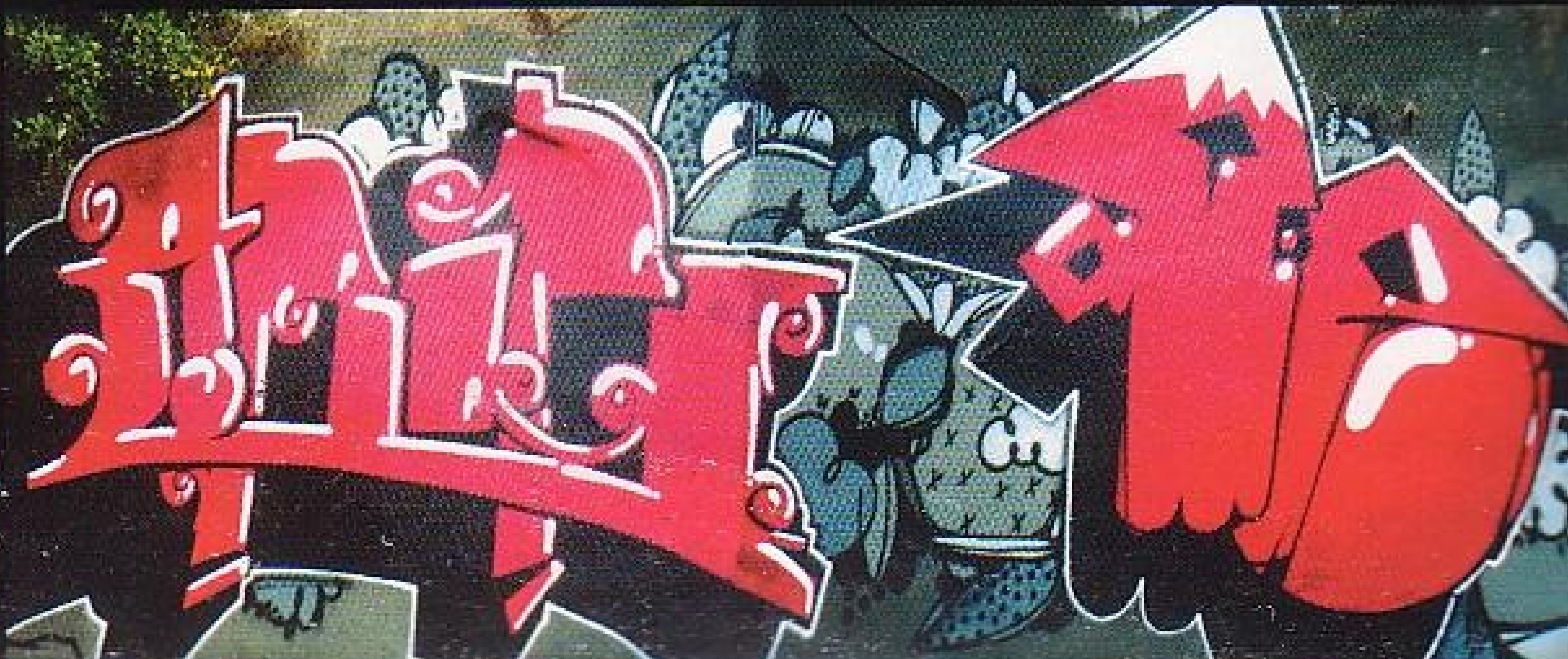
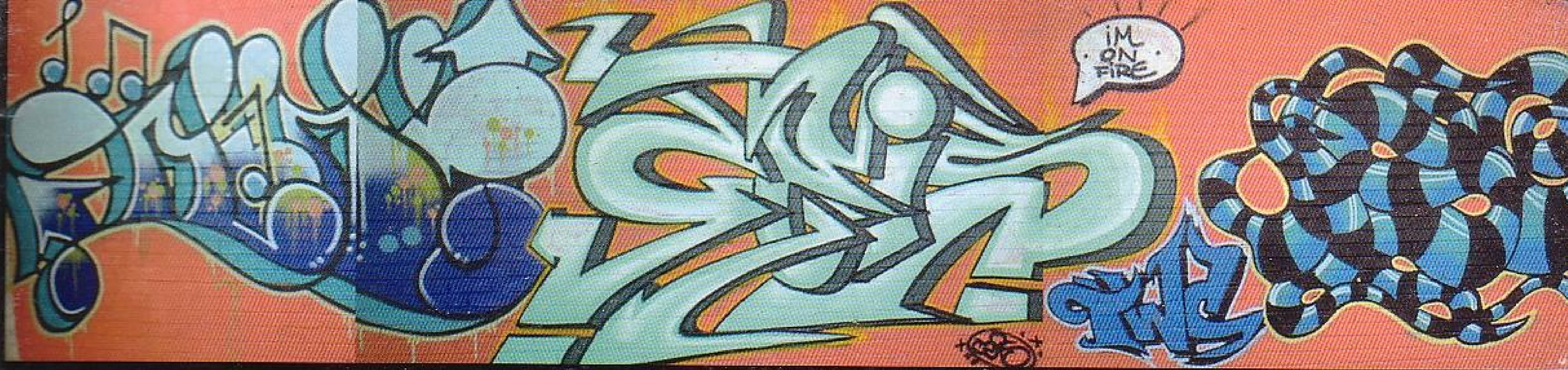
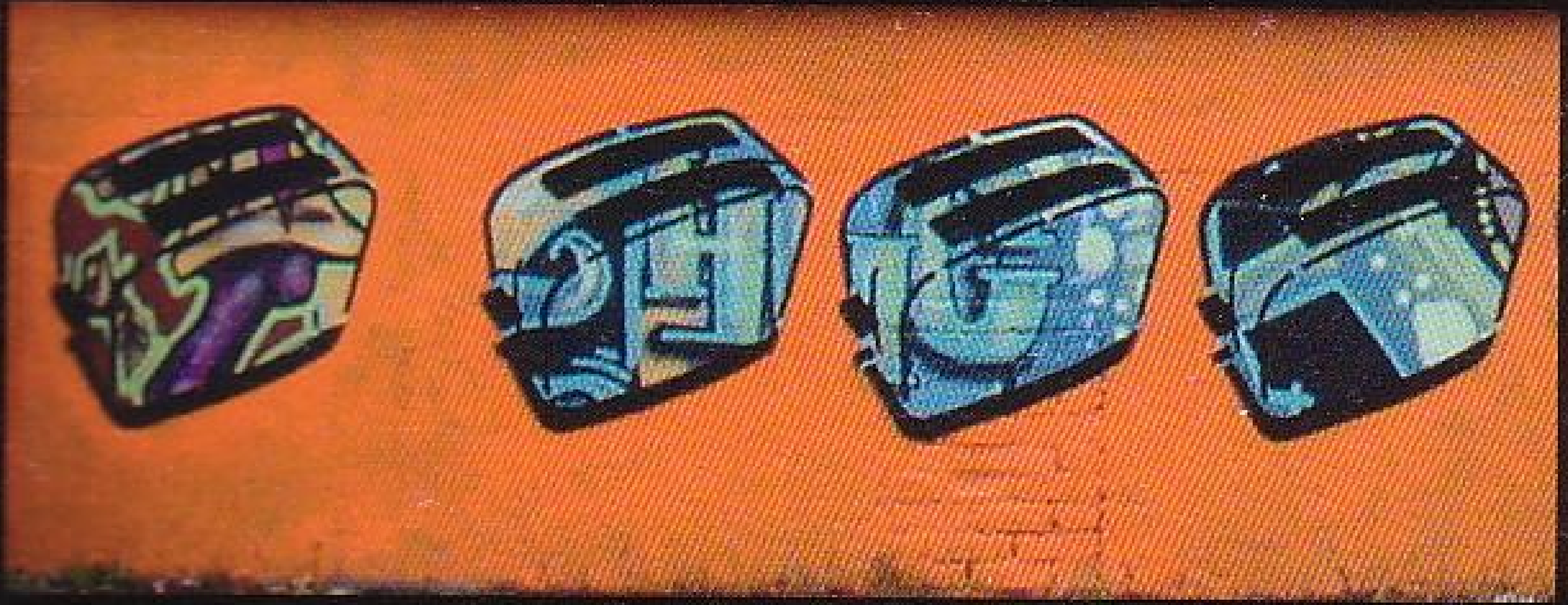


▼ANIE · AROE | BRIGHTON | 2002

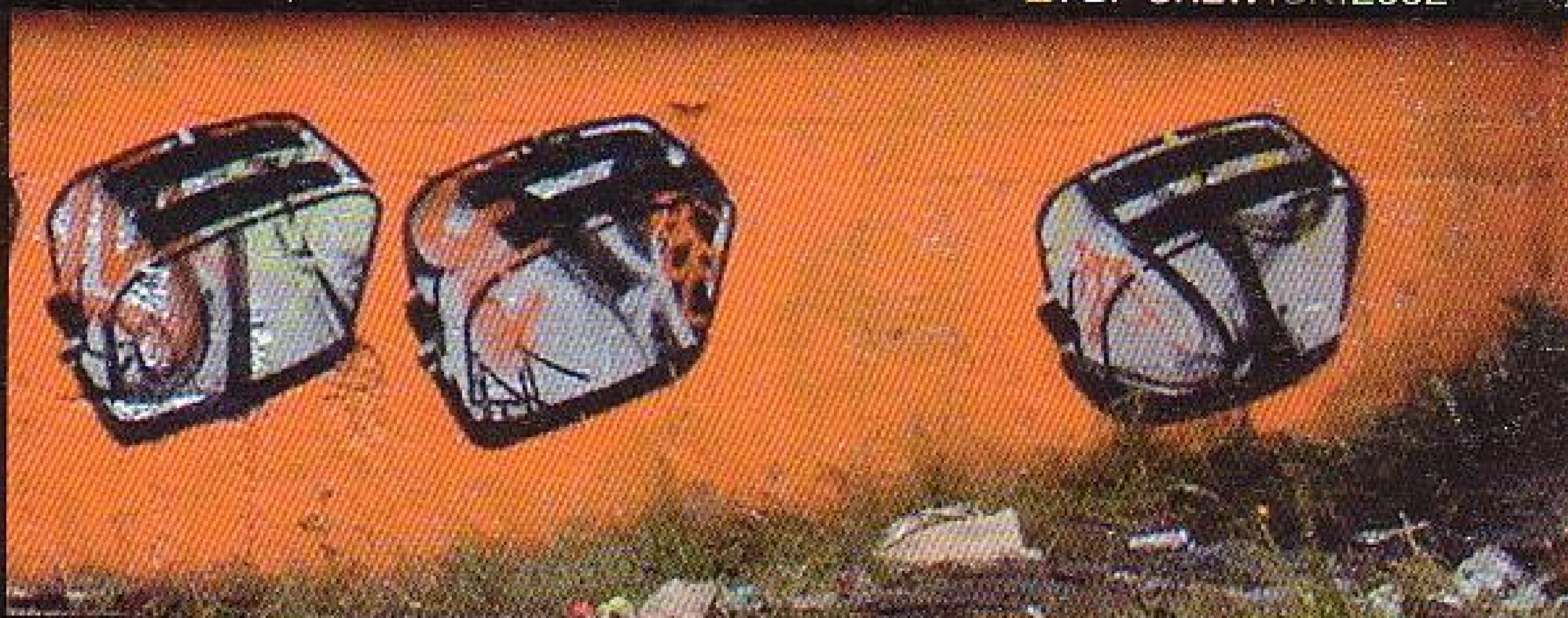




▲FDF CREW | UK | 2002



▲TOASTERS | BRIGHTON | 2002



▲TOASTERS | BRIGHTON | 2002

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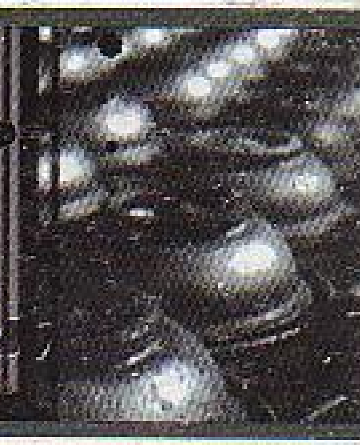
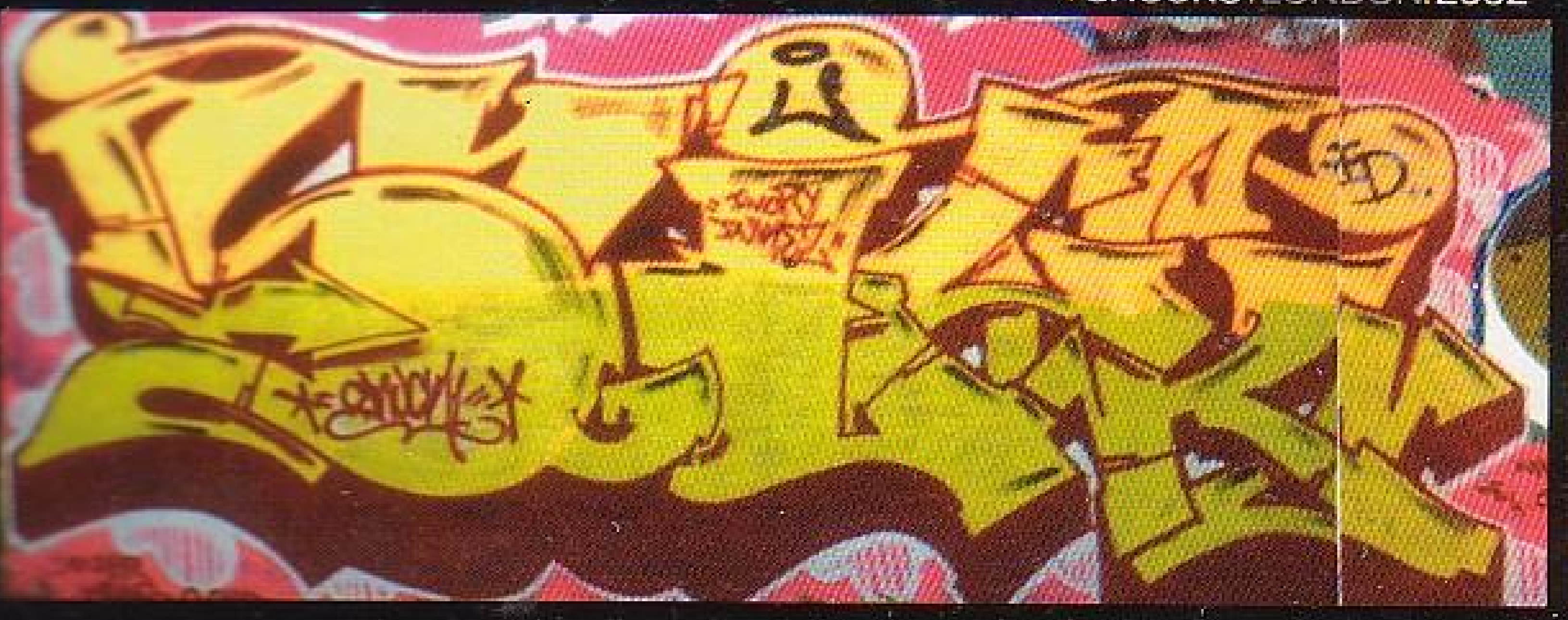


▼SHUCKS | LONDON | 2002



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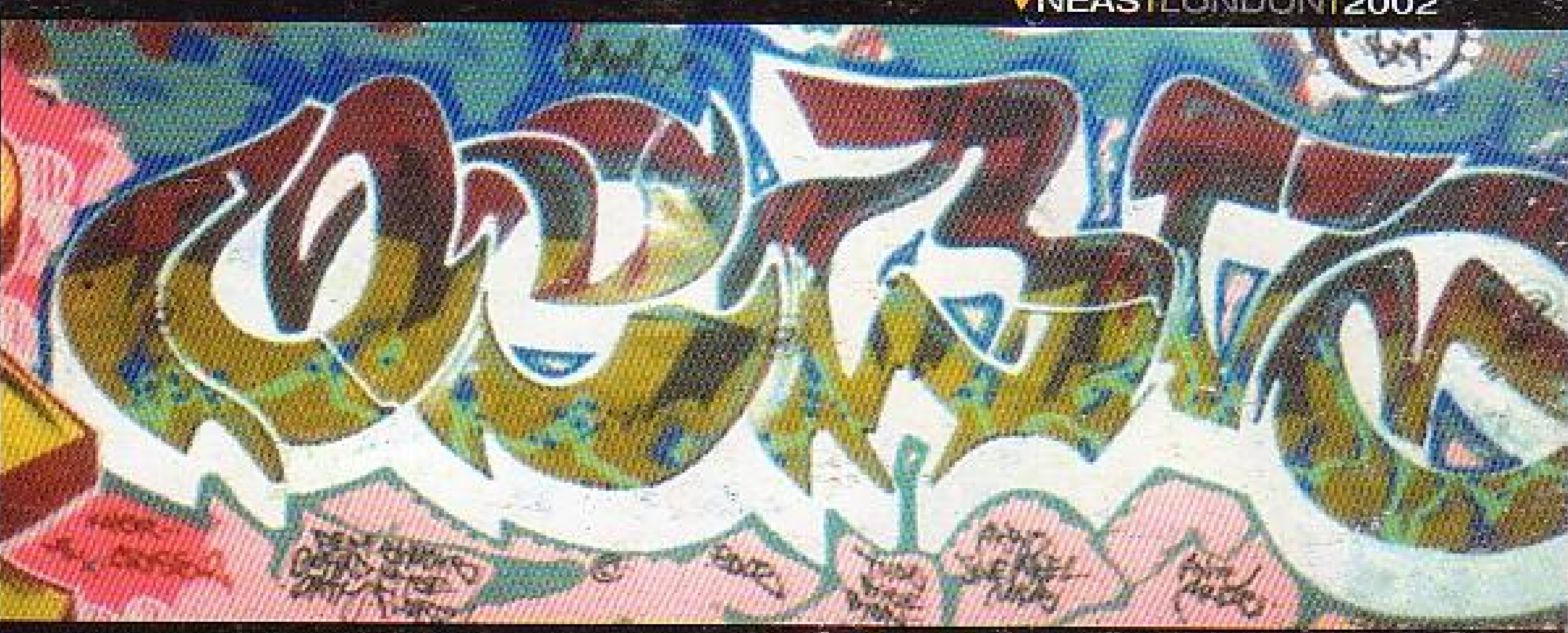
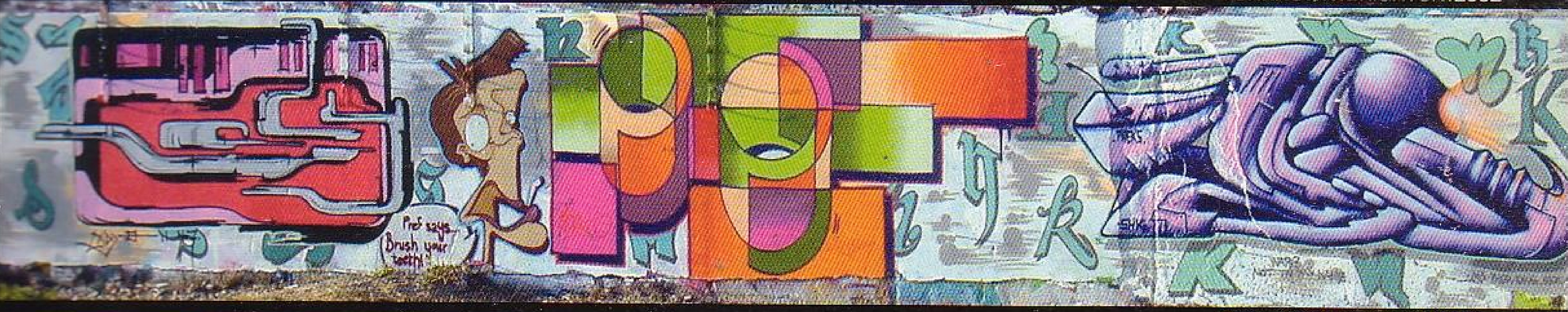


▼UNKNOWN | BRIGHTON | 2002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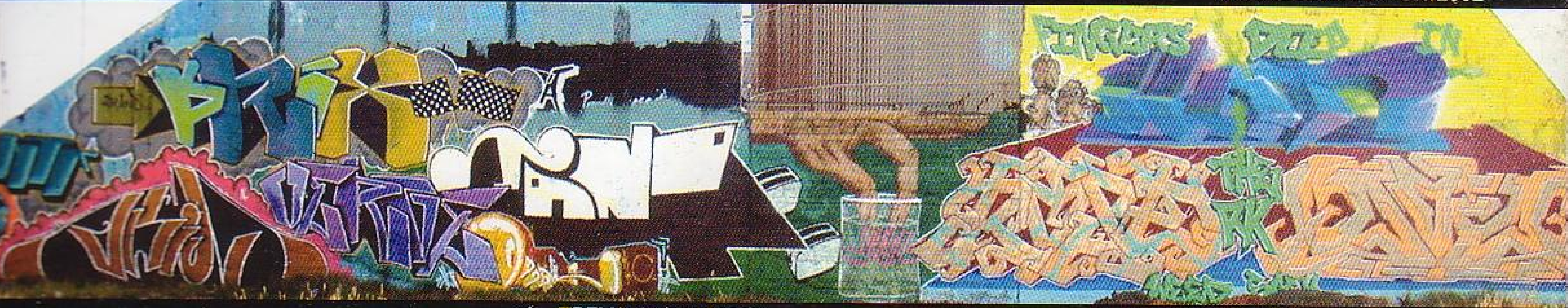
▼VARIOUS | BRIGHTON | 2002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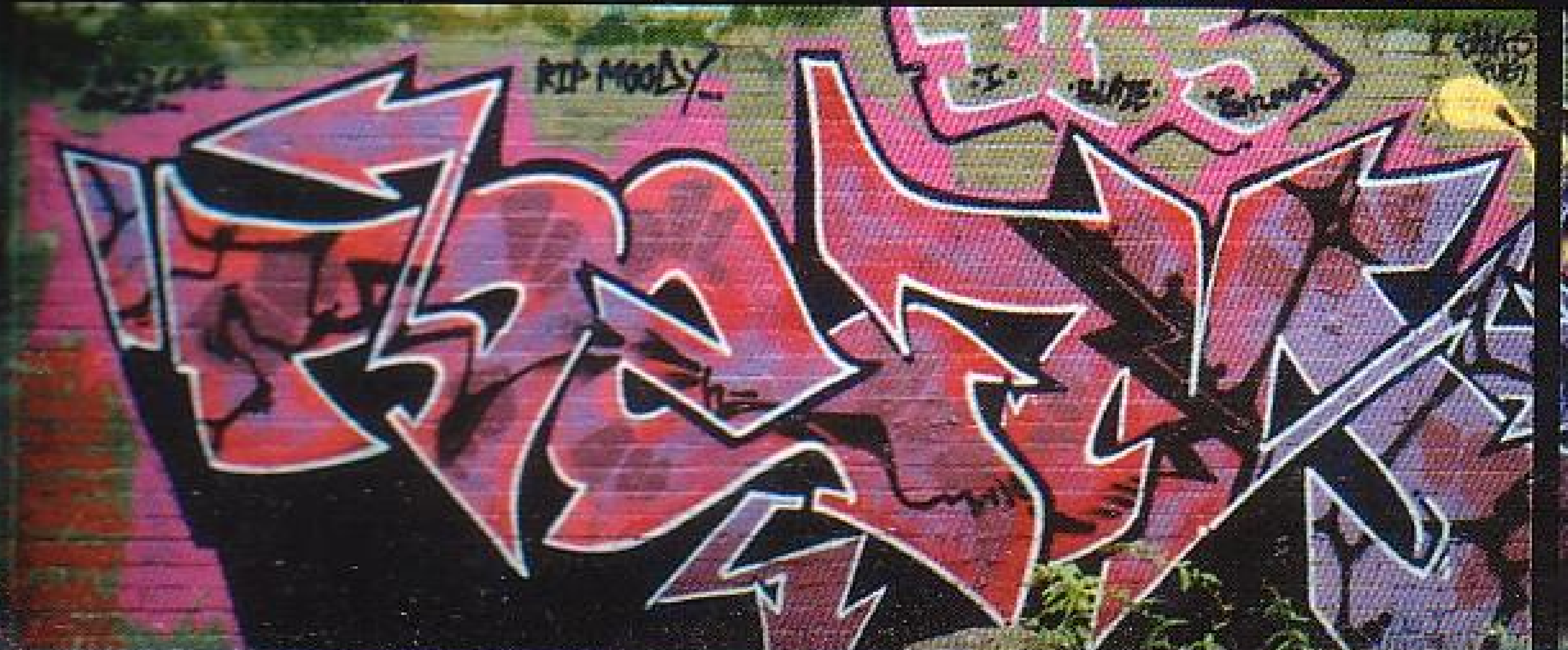
▼DEM | LONDON | 2002



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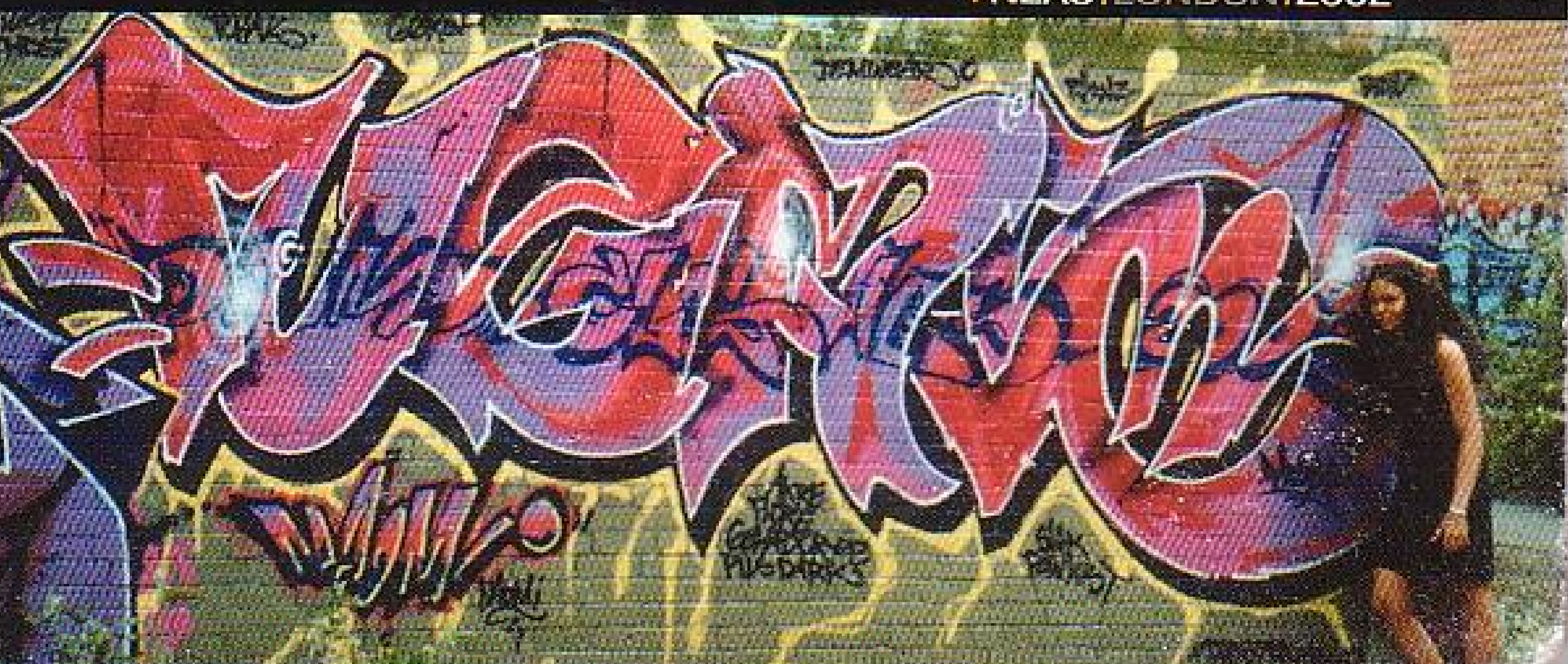
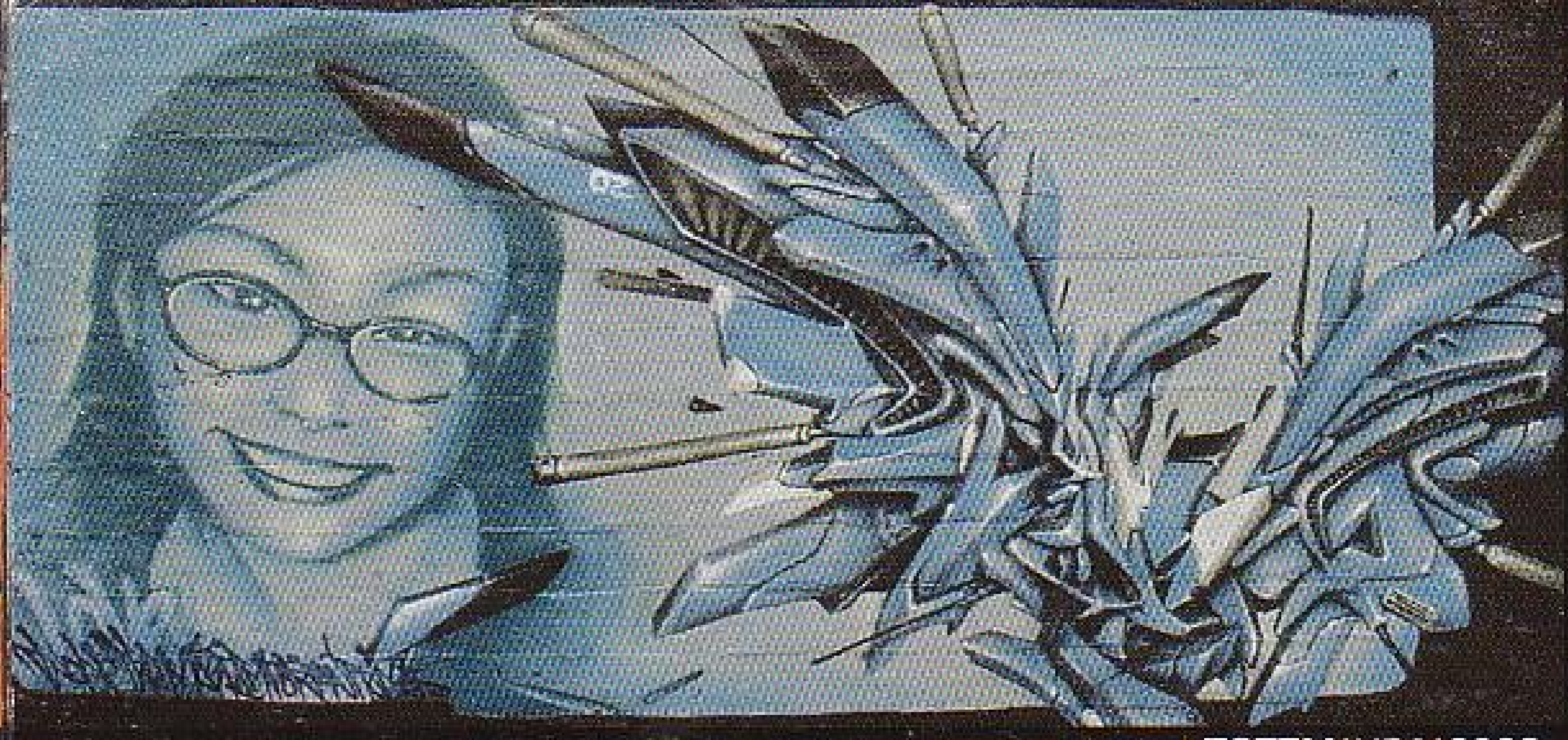
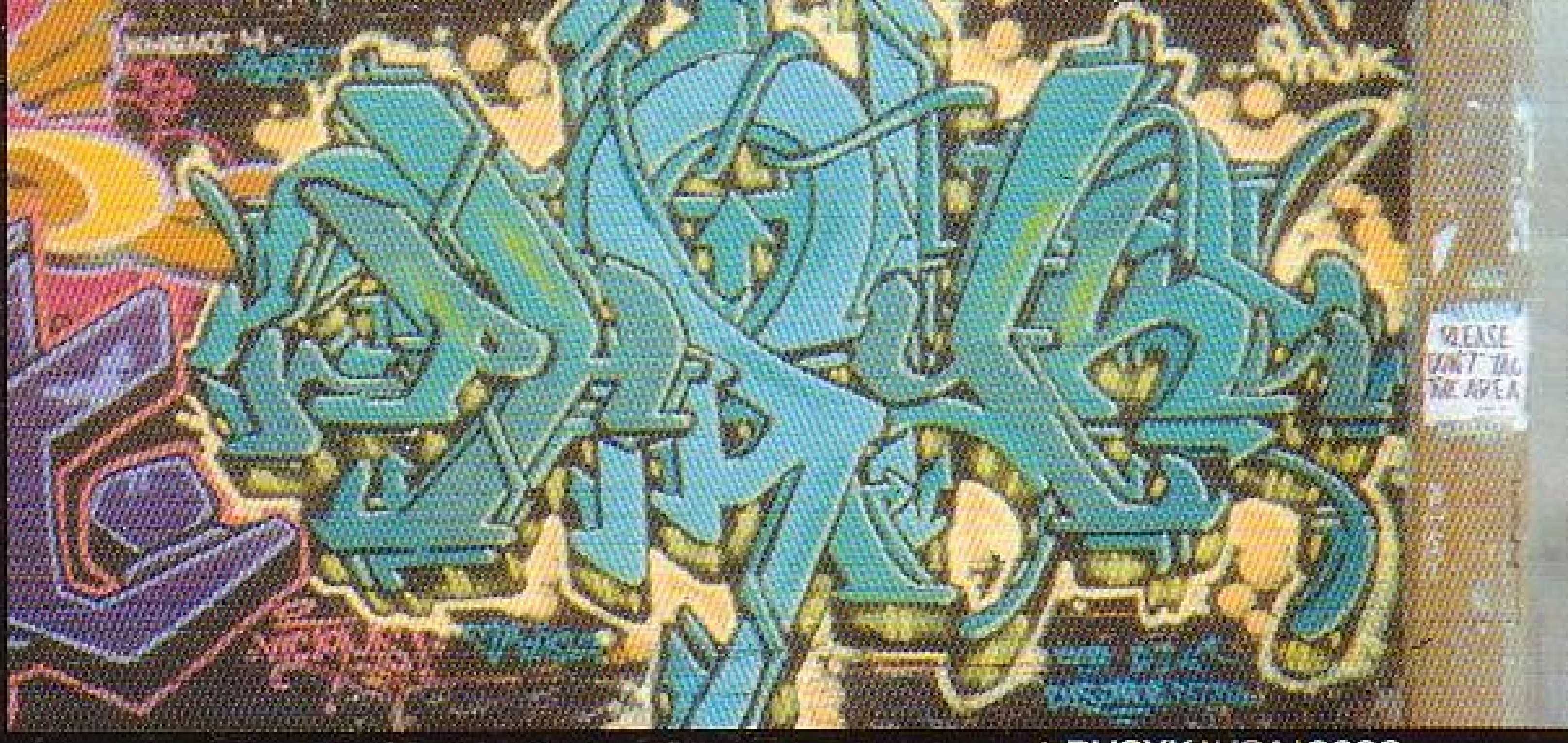




▲TOTEM | USA | 2002



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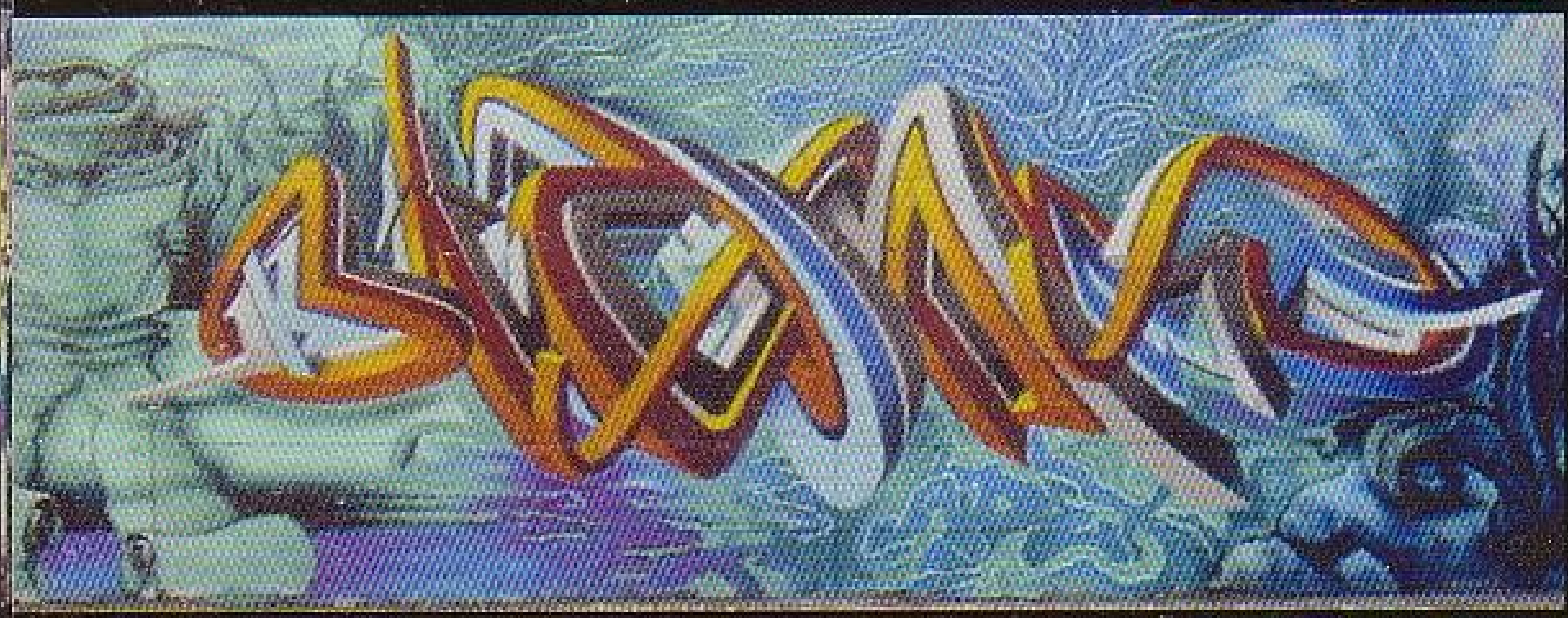
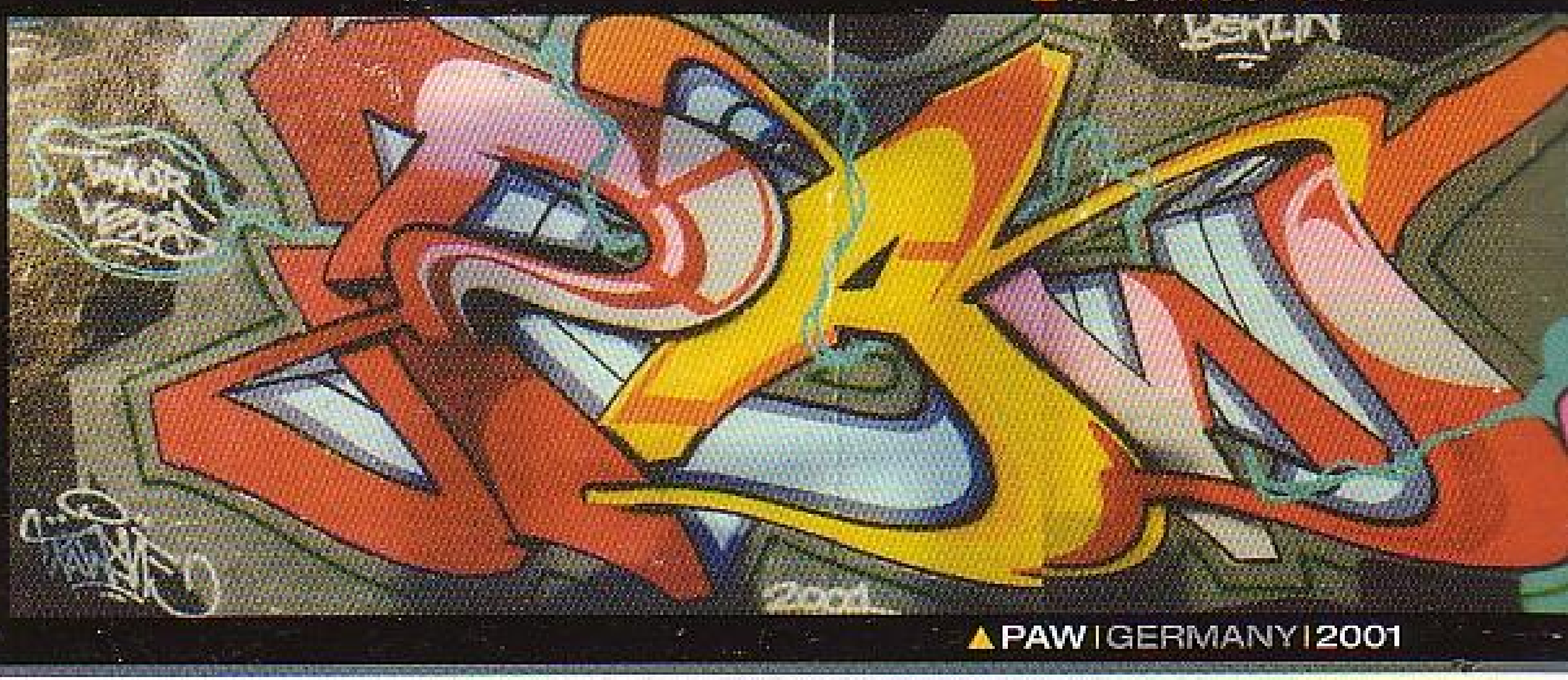


▲KAIM77 | USA | 2002



▲PAW | GERMANY | 2001

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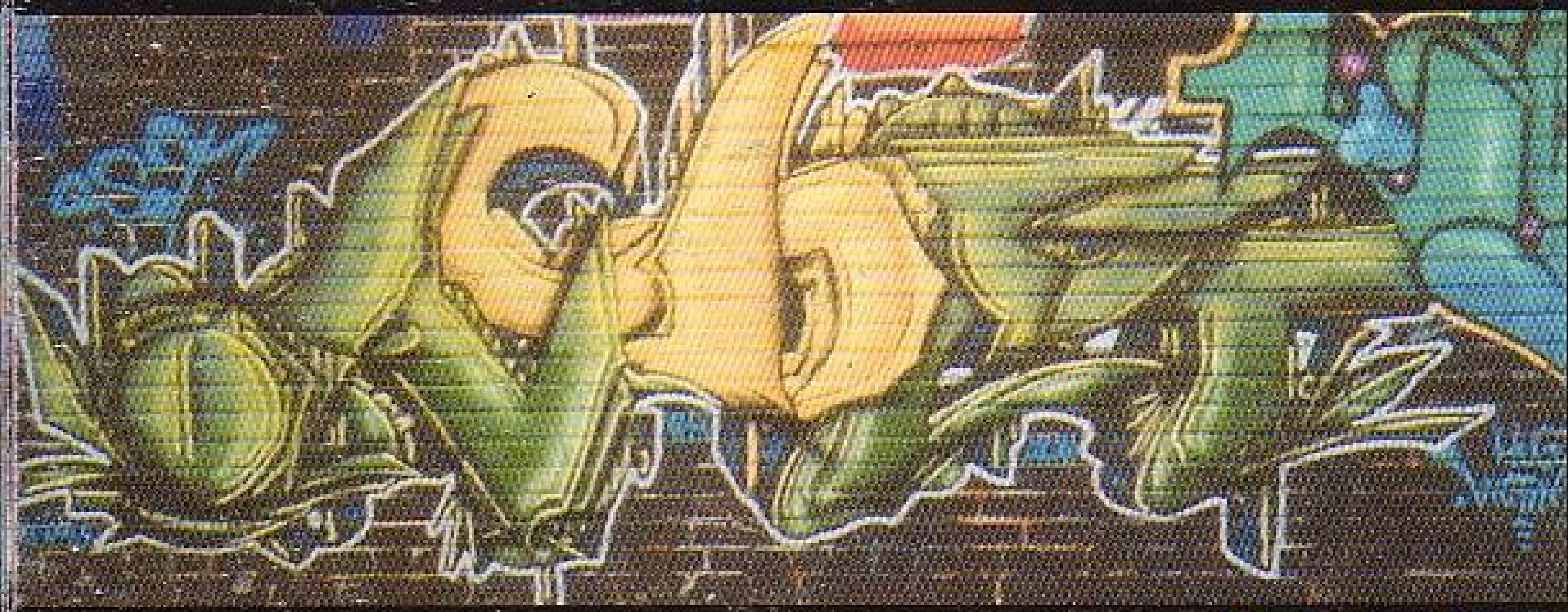
▼SET | USA | 2002



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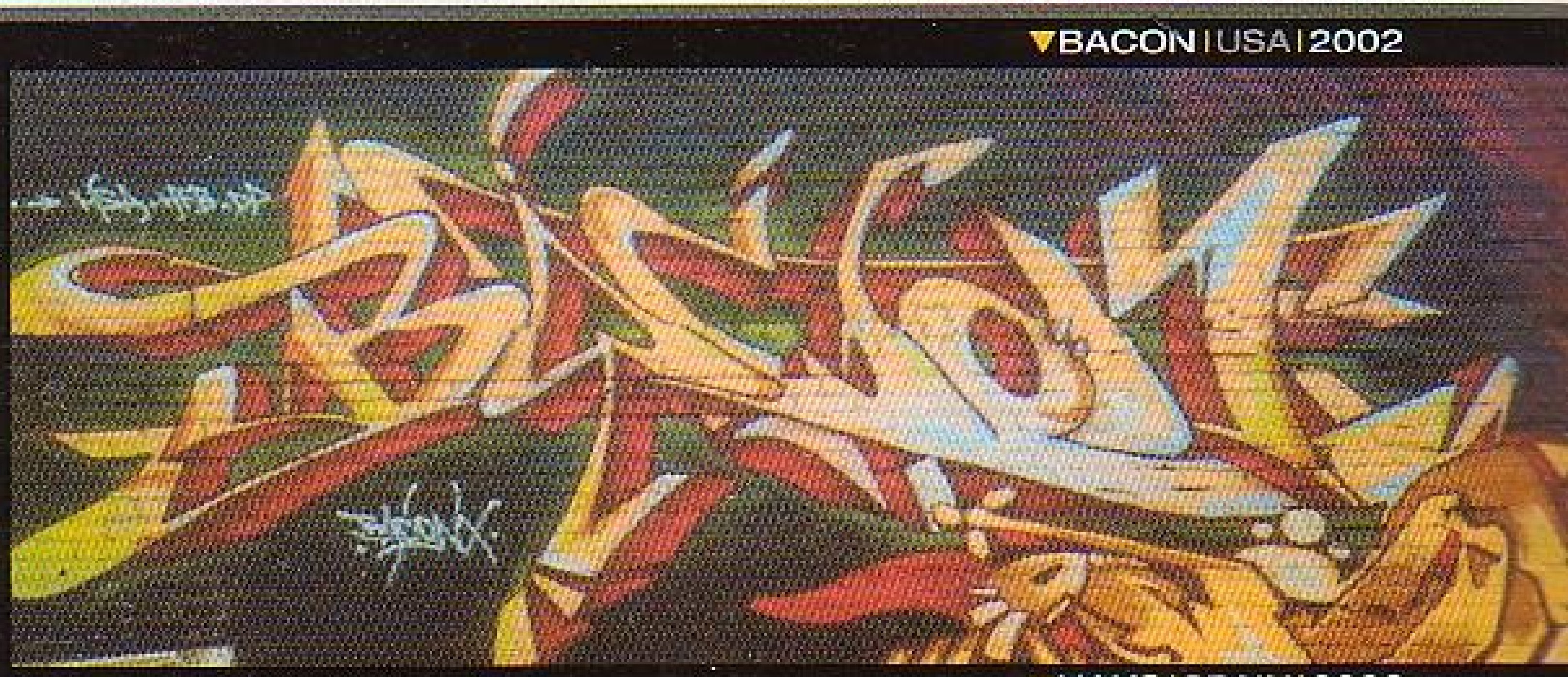
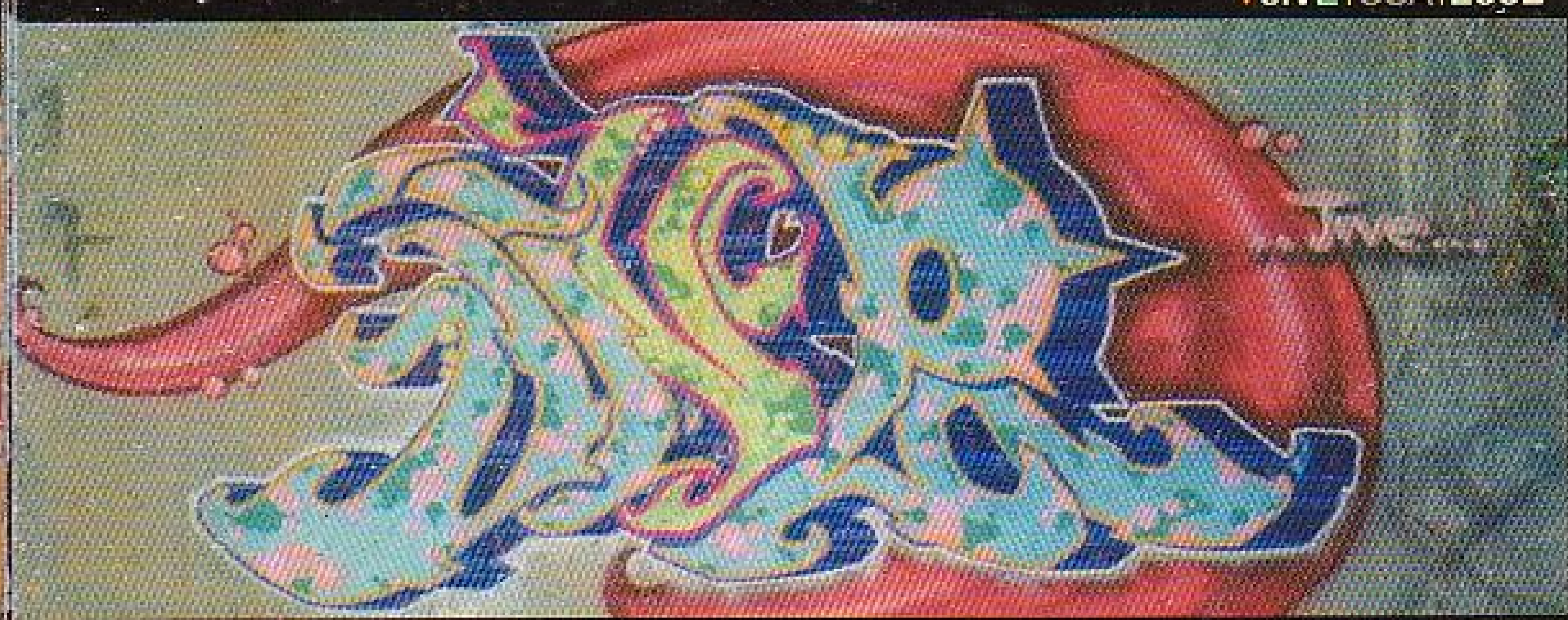
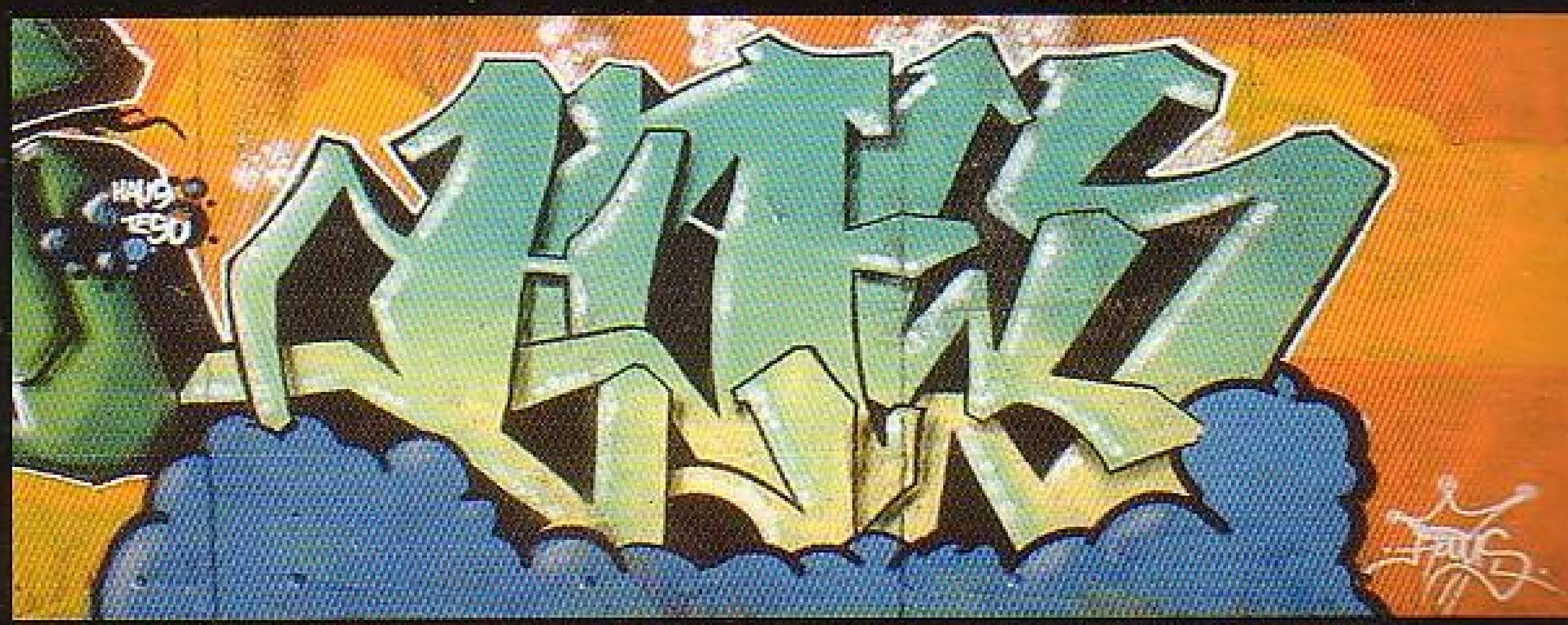


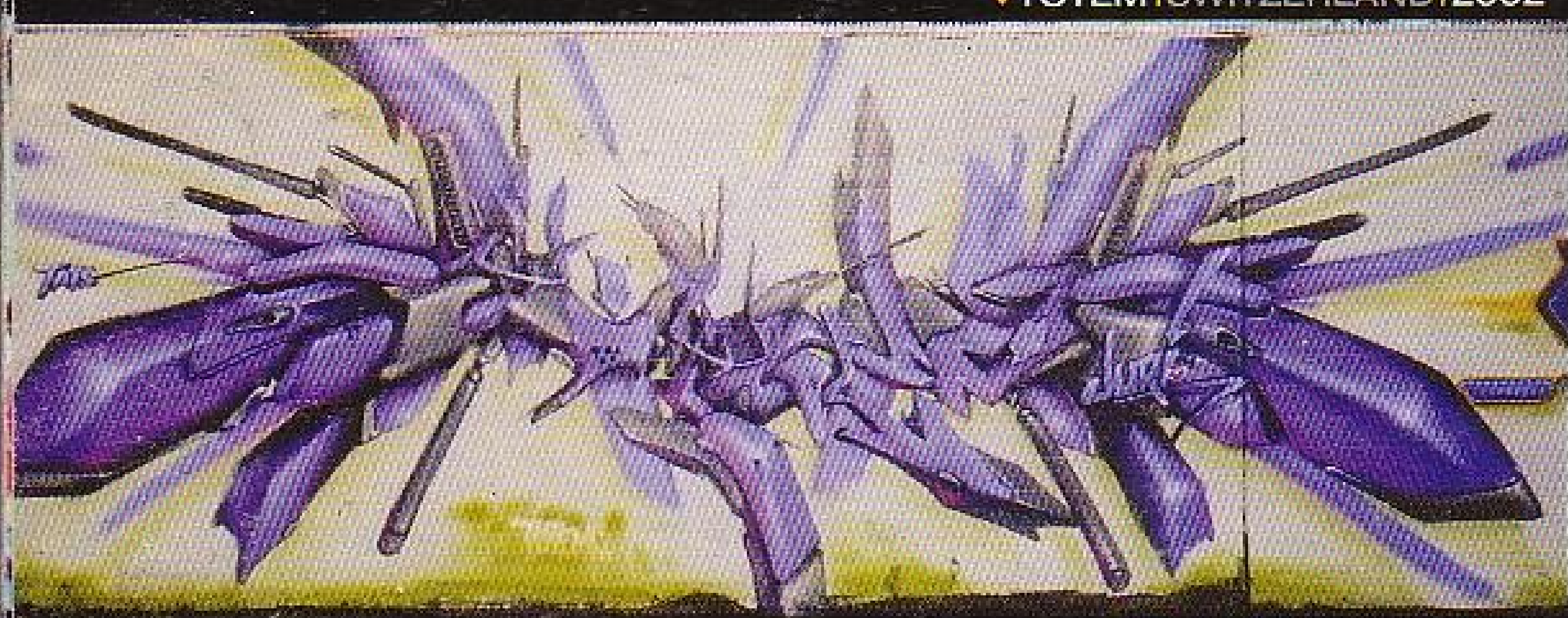
▼JIVE | USA | 2002



▼HAUS | SPAIN | 2002



▼TOTEM | SWITZERLAND | 2002



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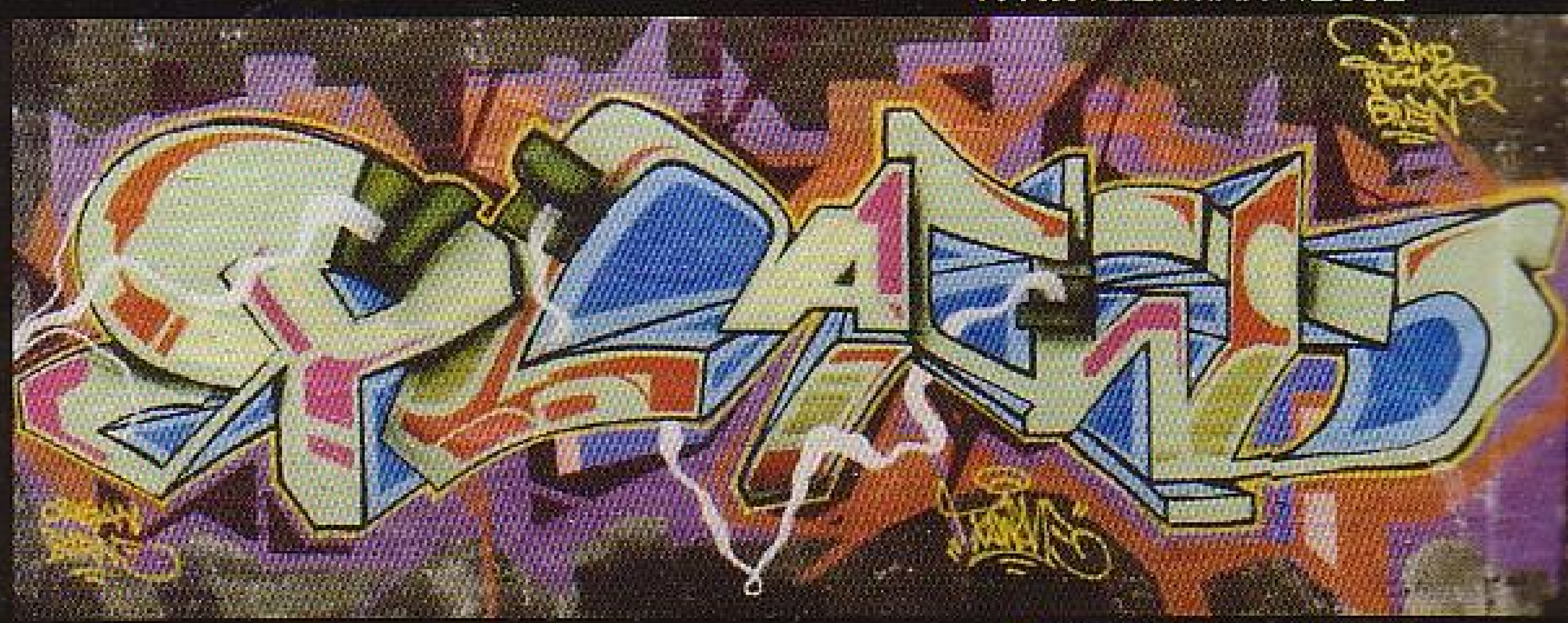

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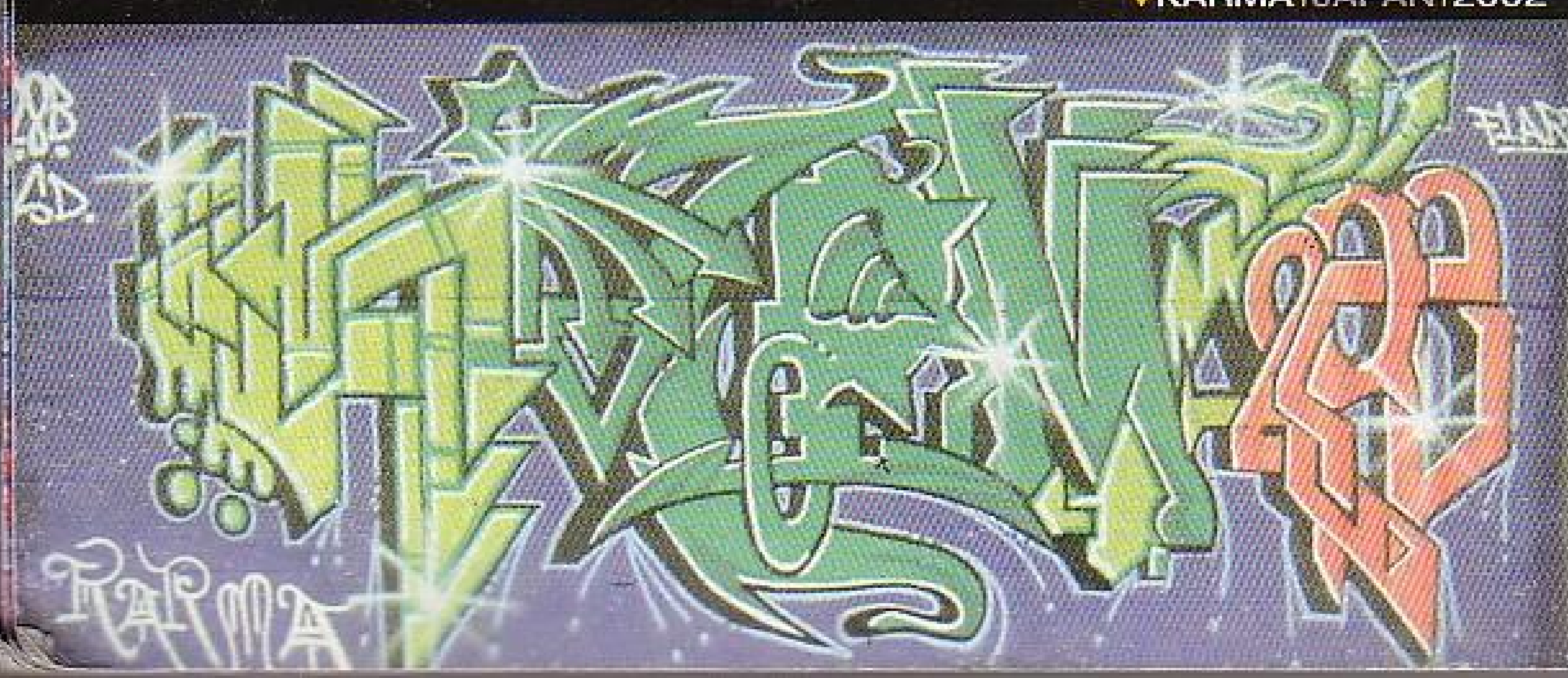

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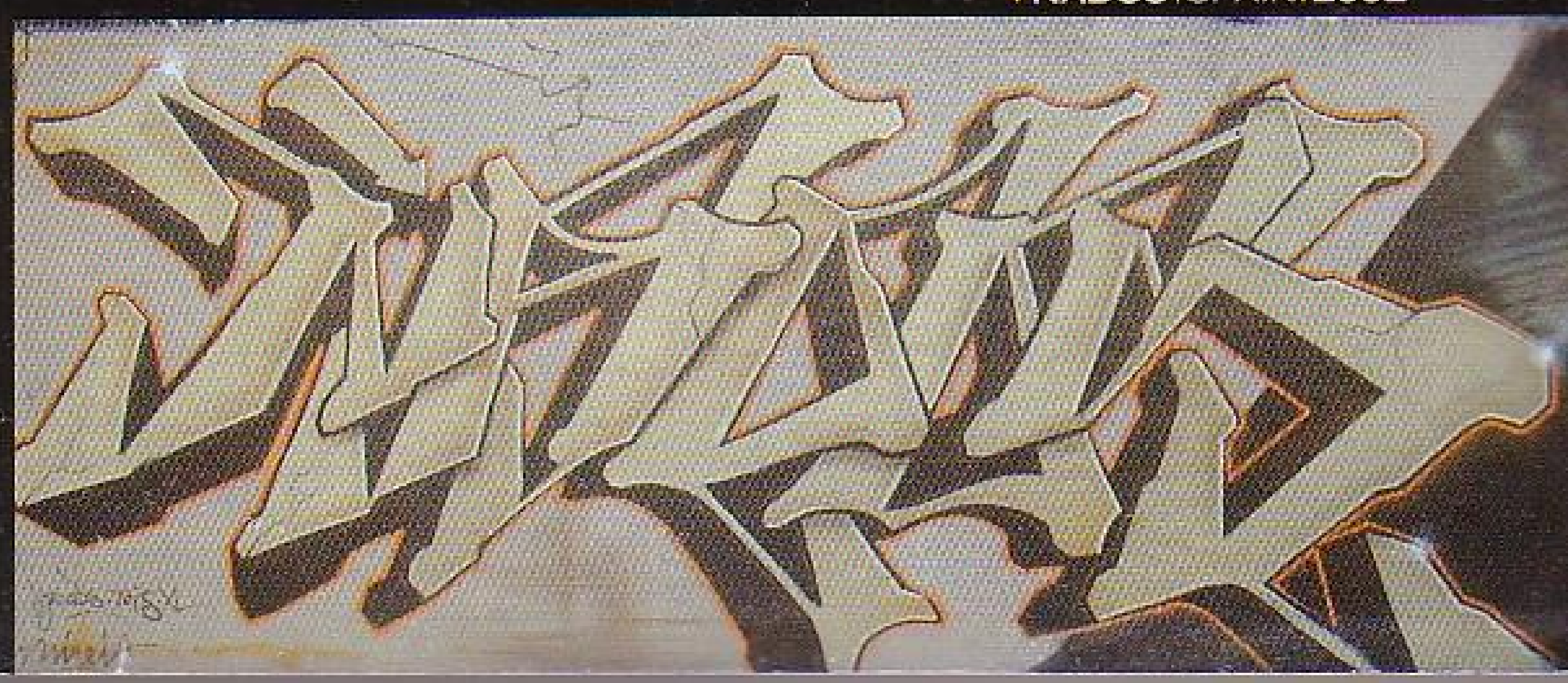

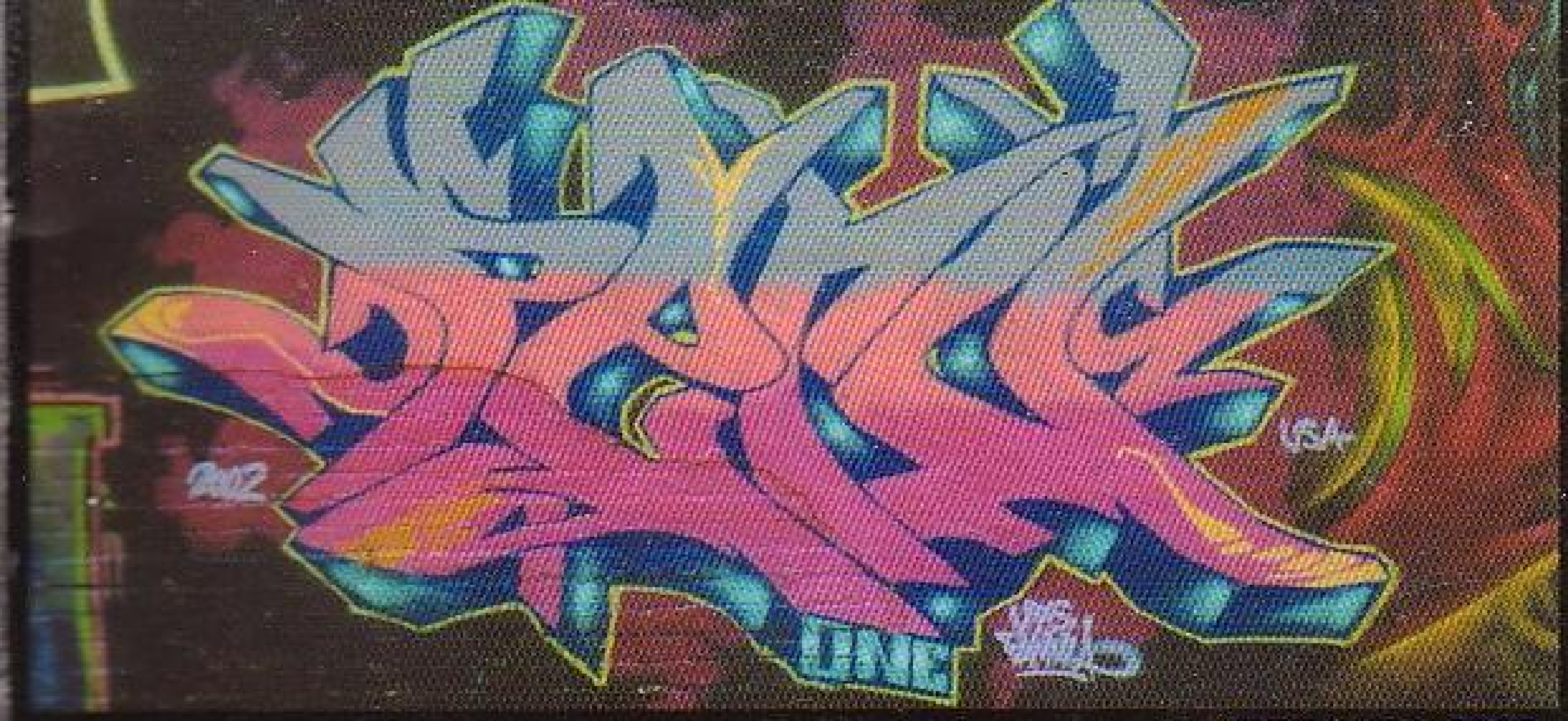

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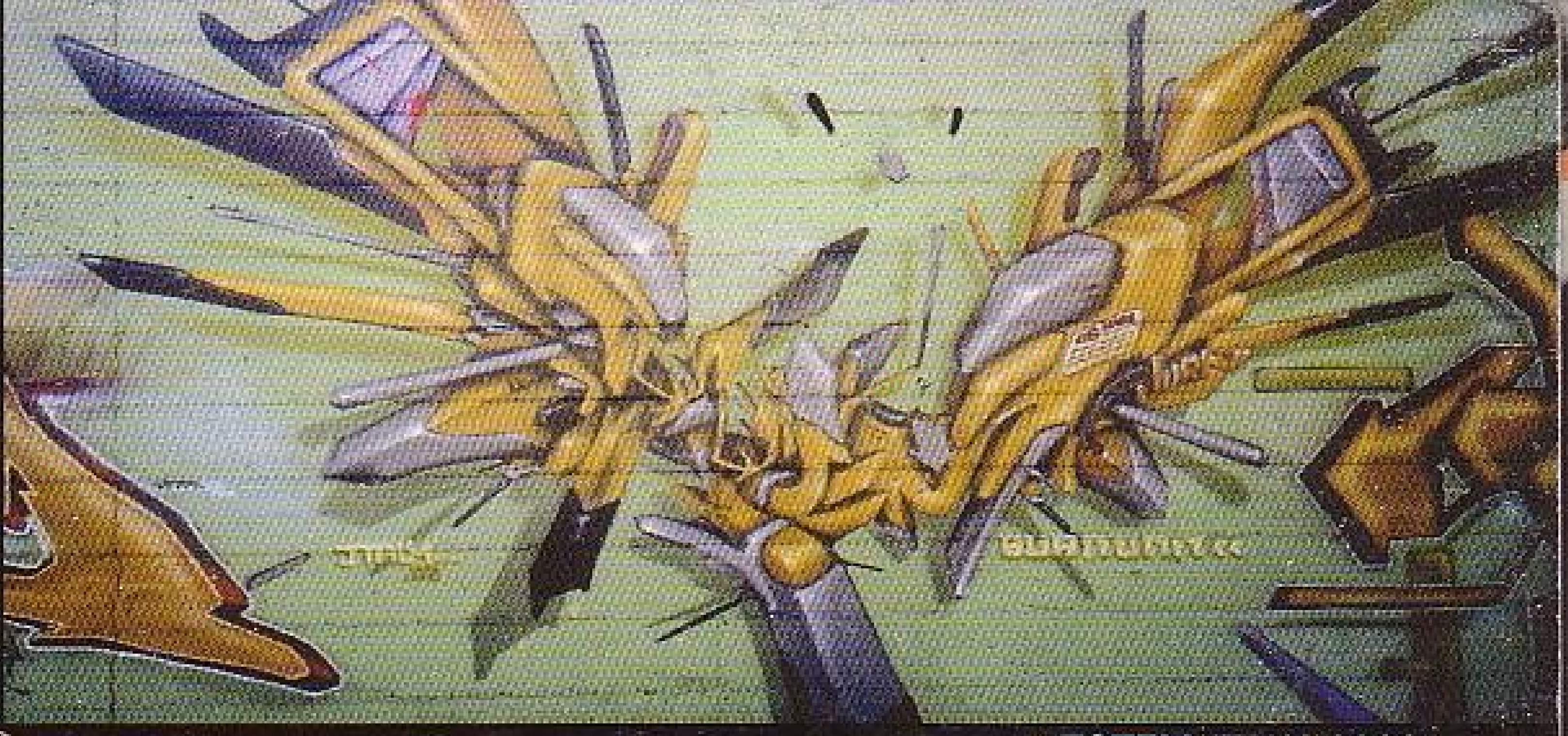

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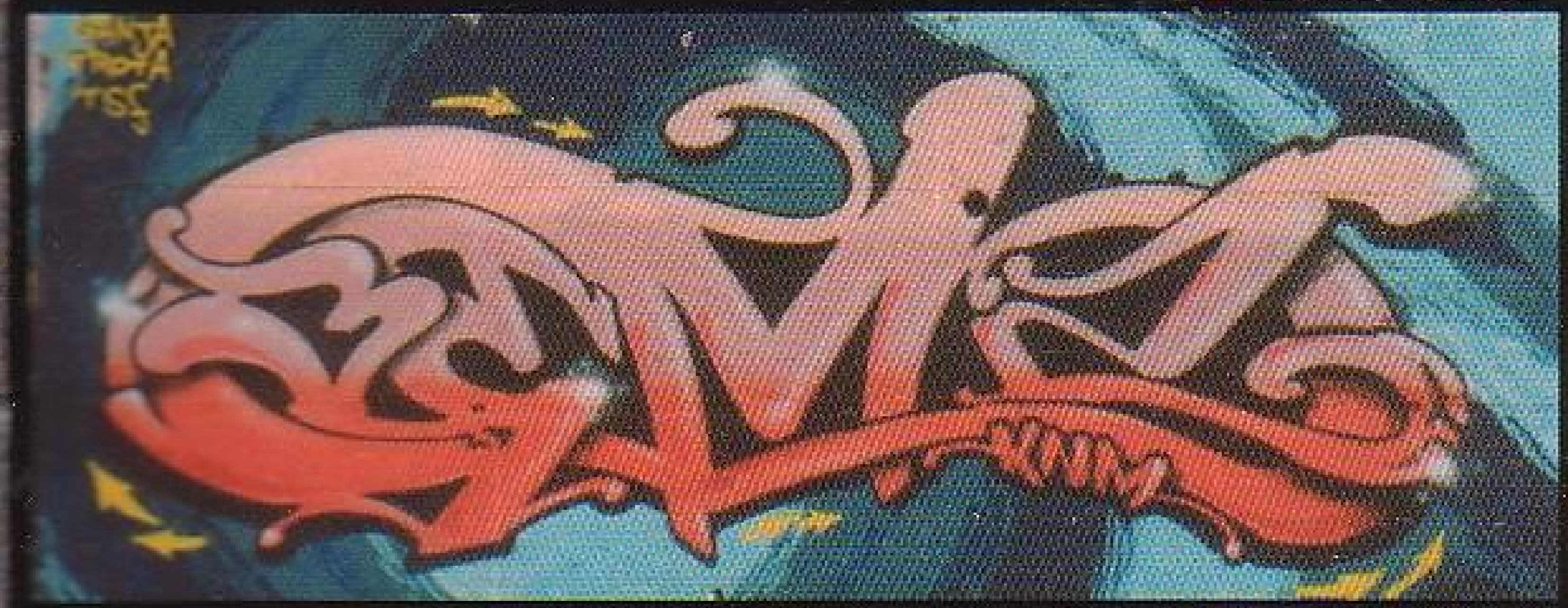

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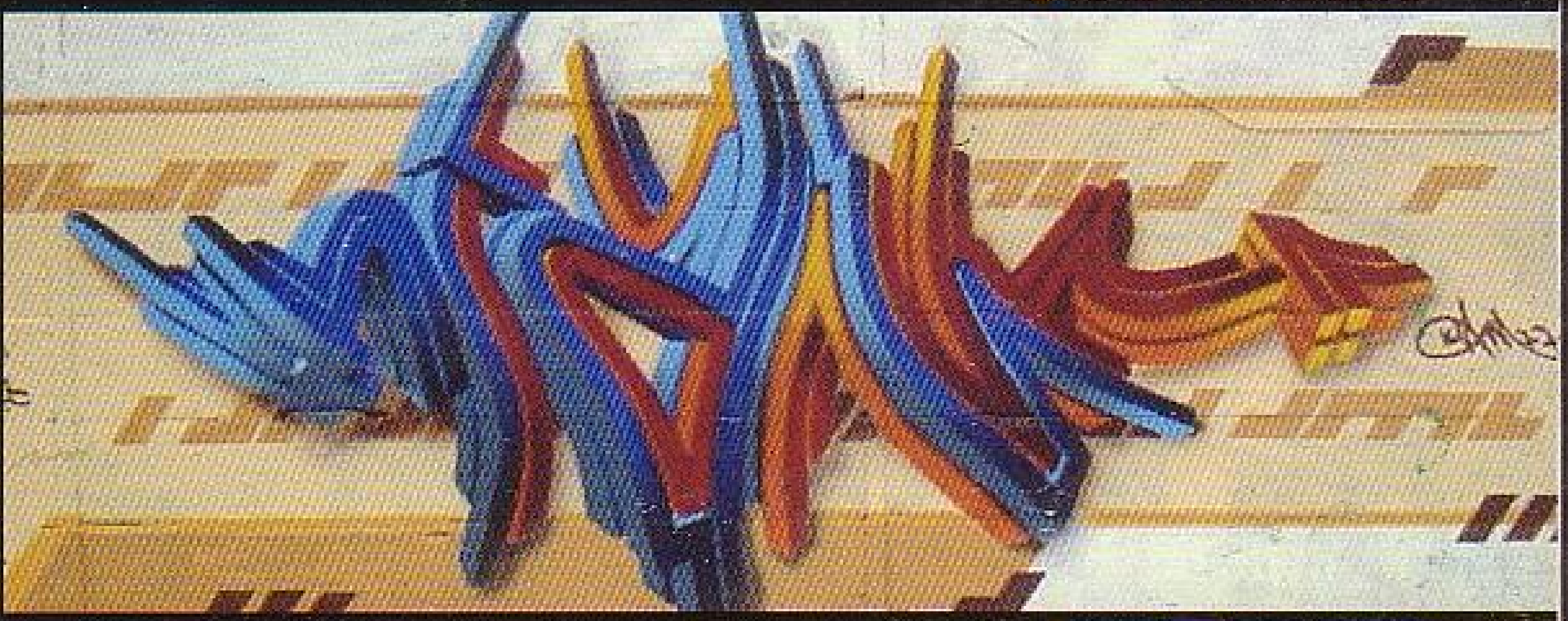

▲KAIM77 | USA | 2002

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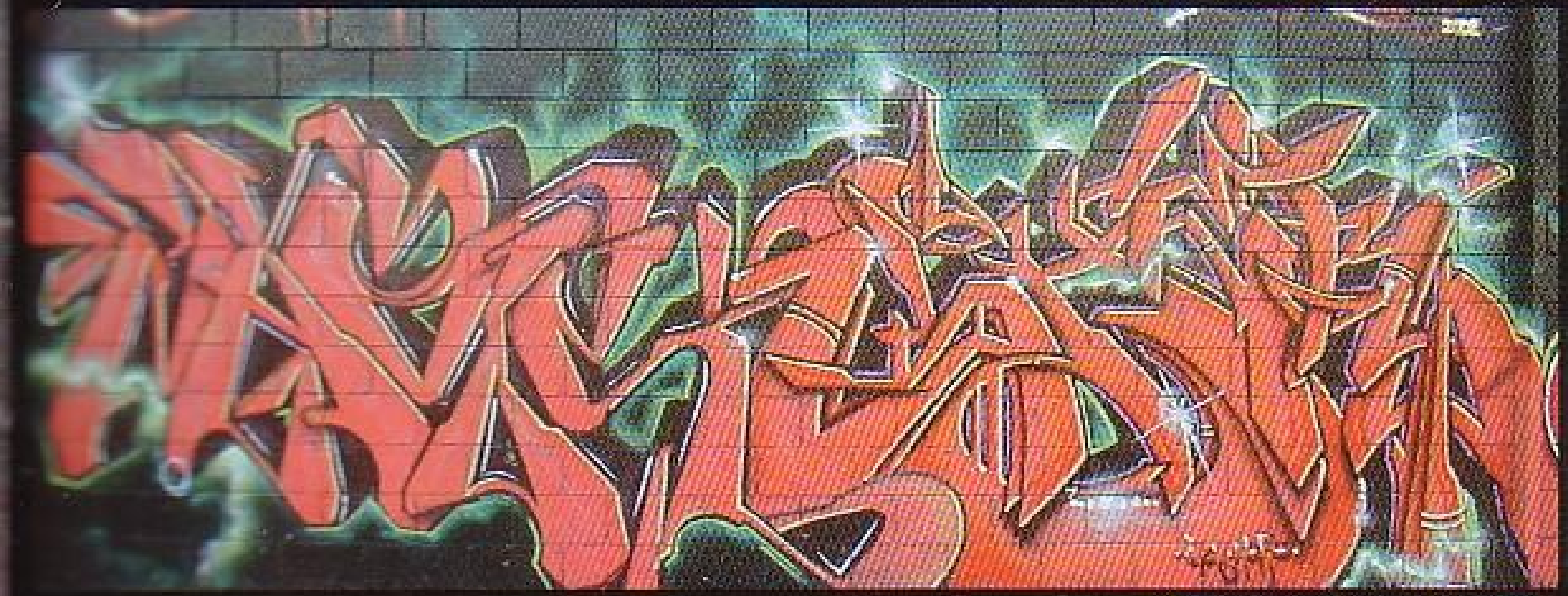
▼NADOS | SPAIN | 2002



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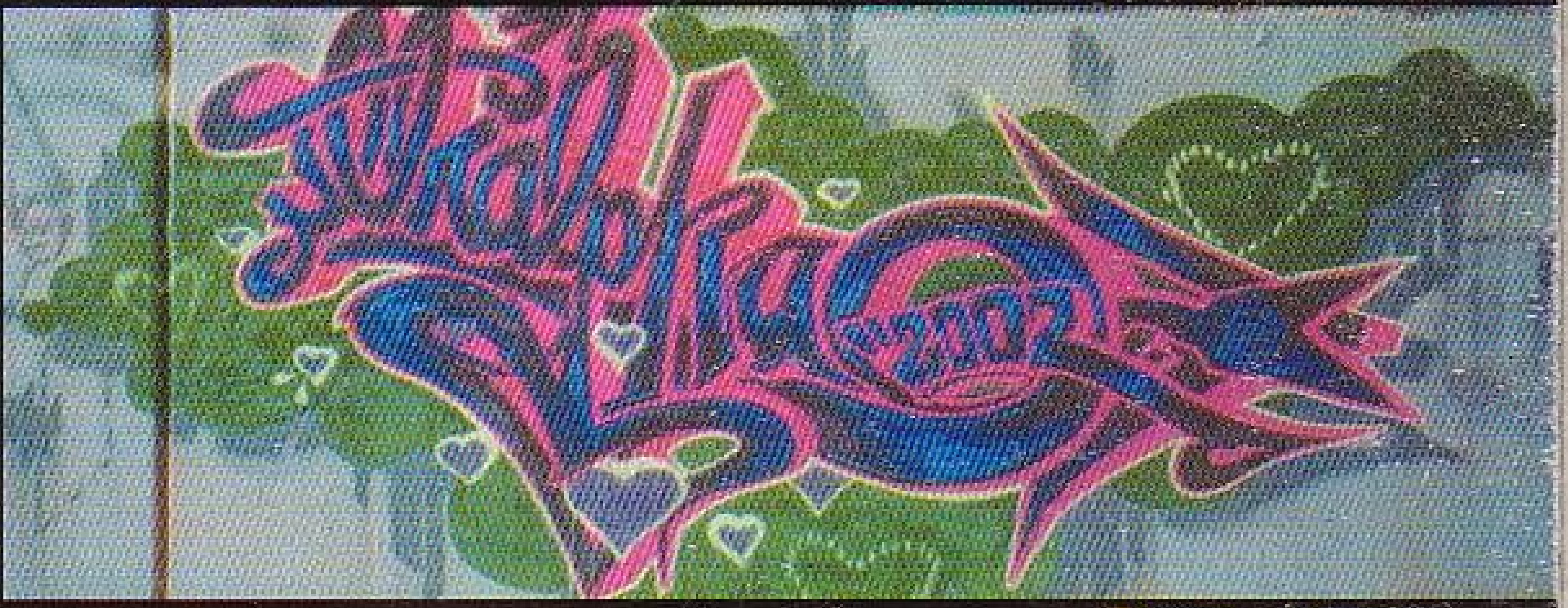
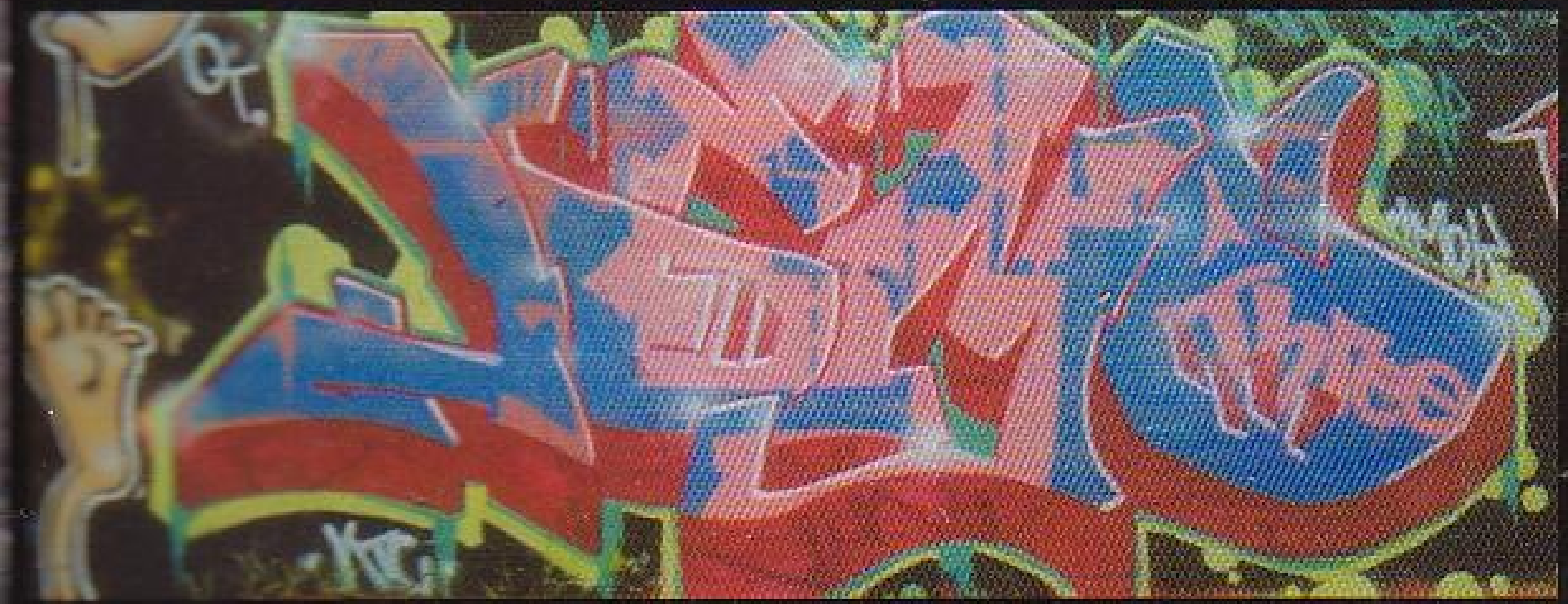


▼DMAND | USA | 2002



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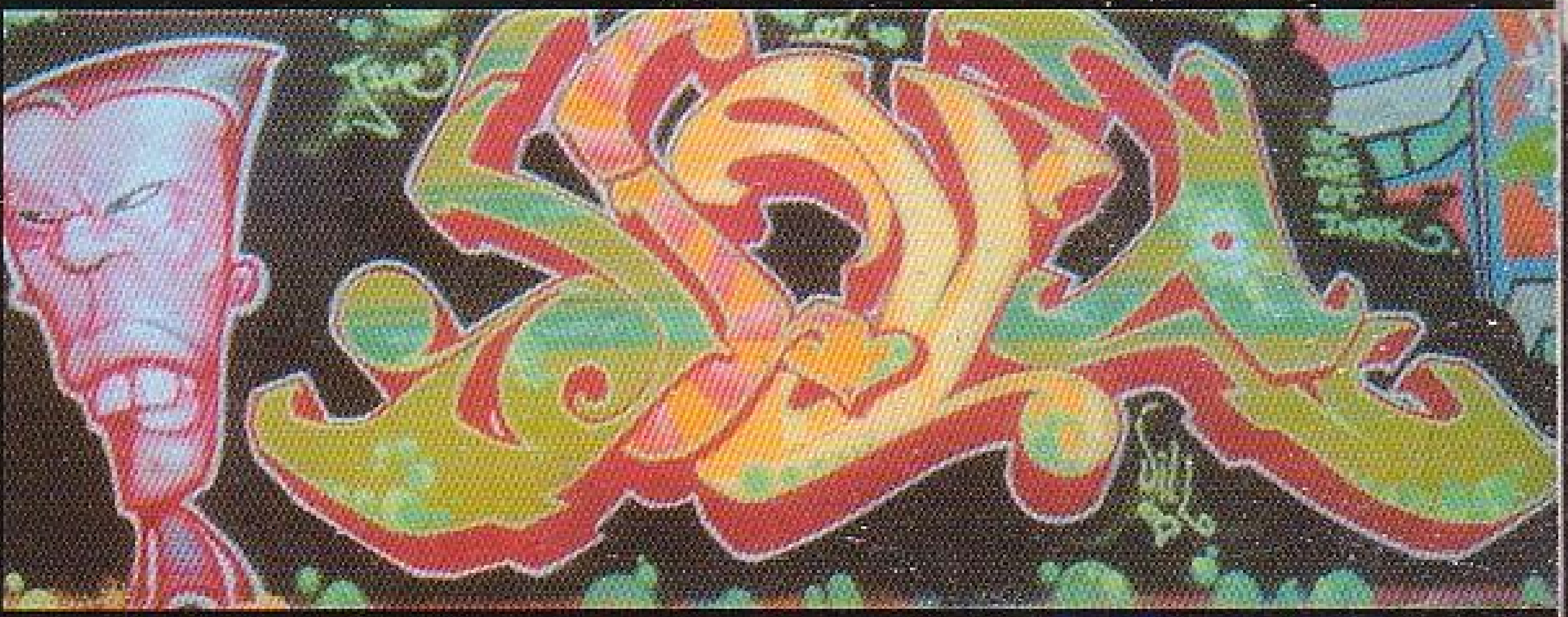

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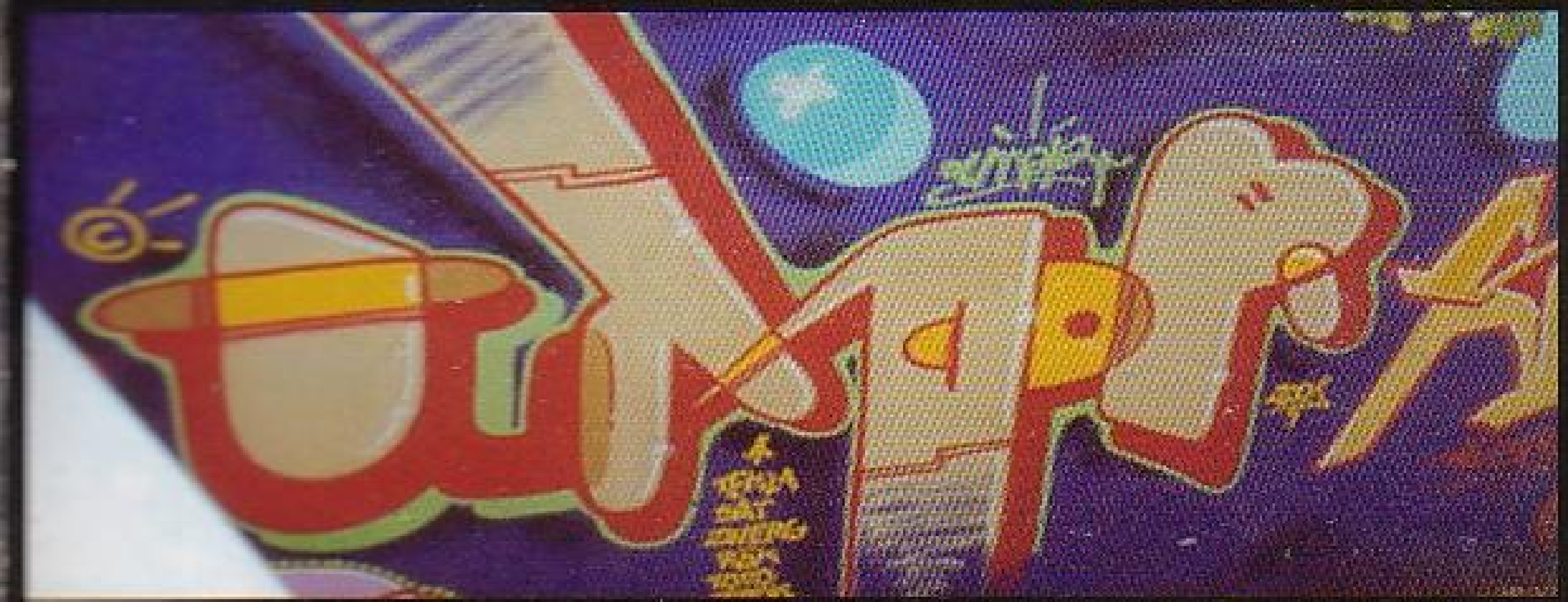
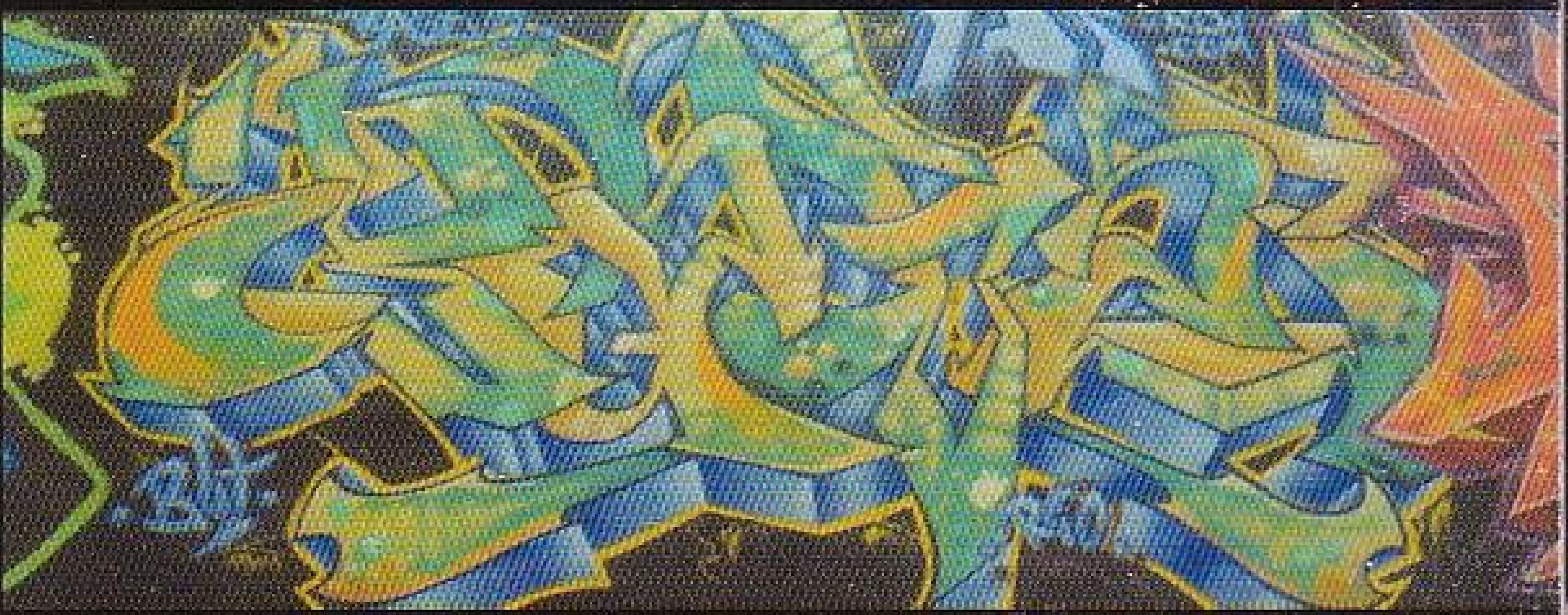
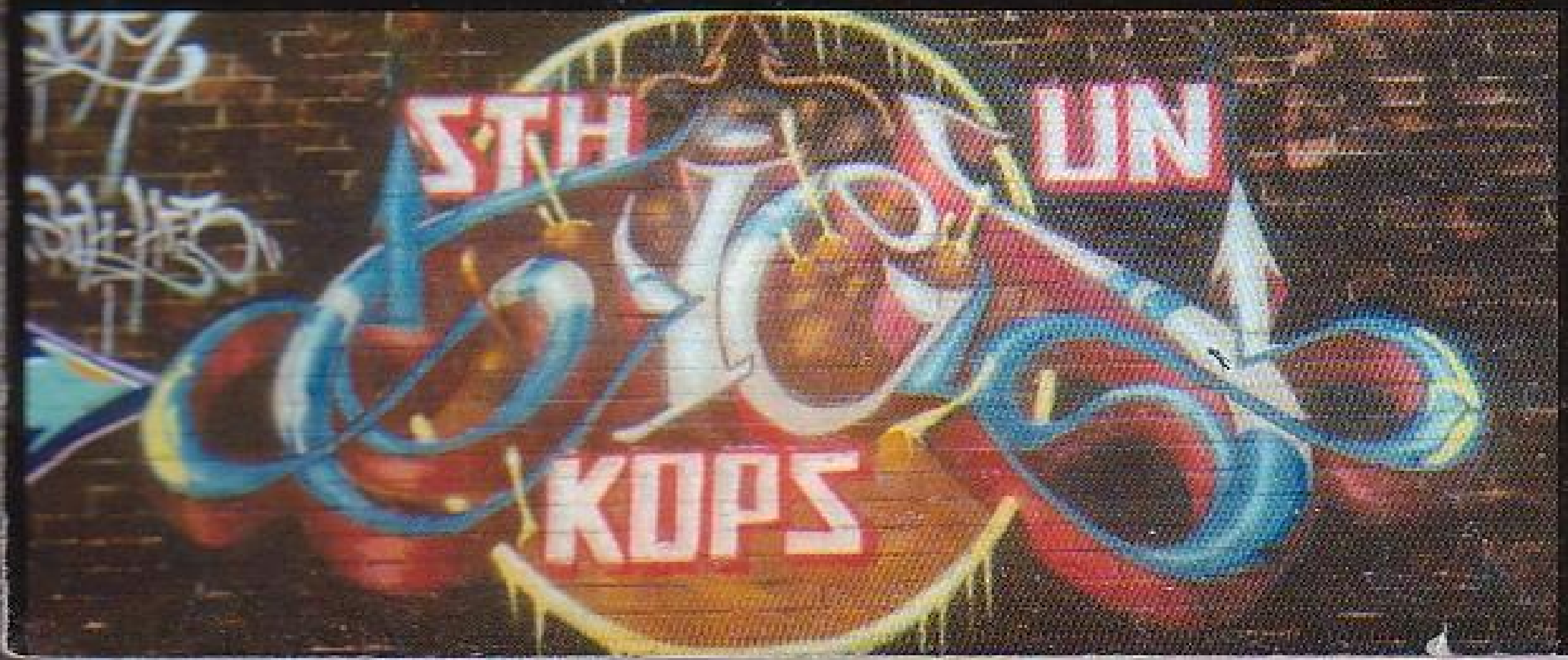


▼RAGE3 | USA | 2002



▼LIES | USA | 2002



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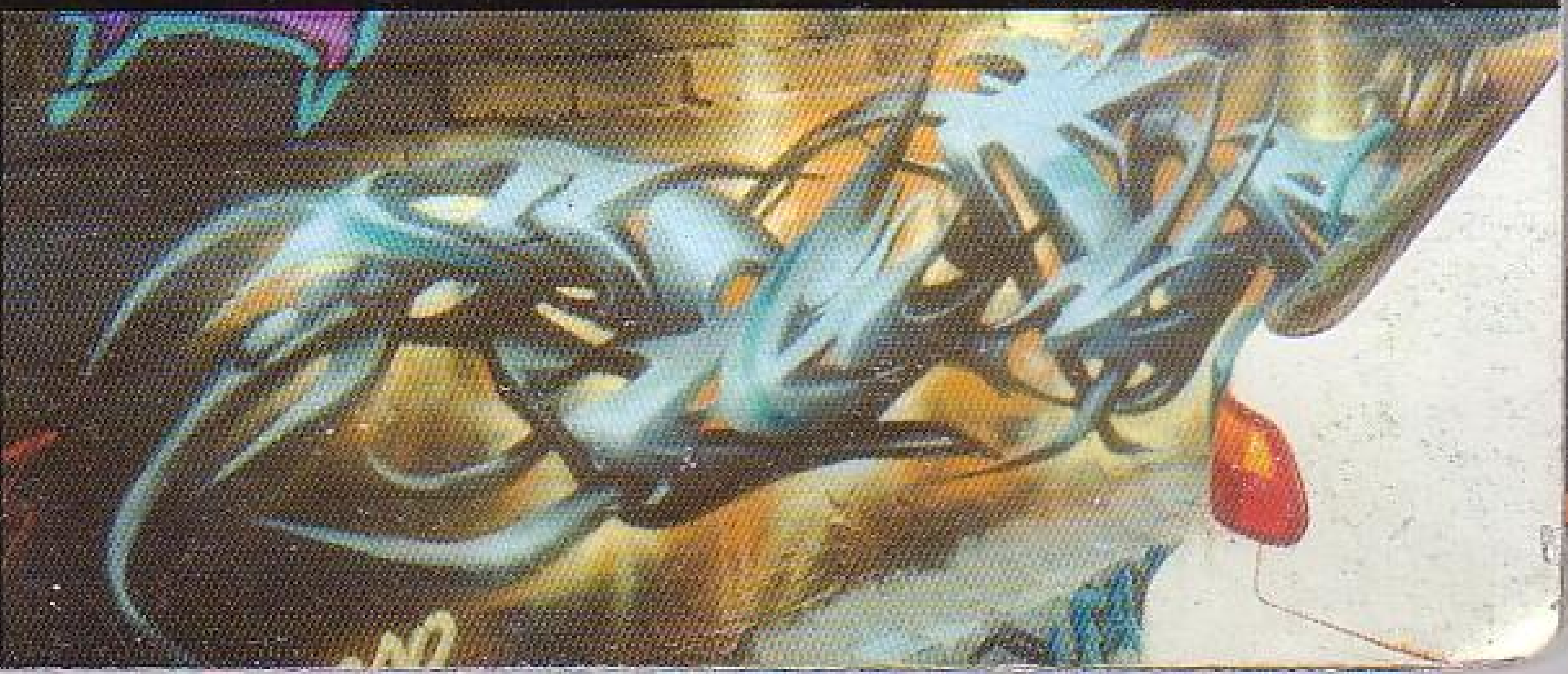
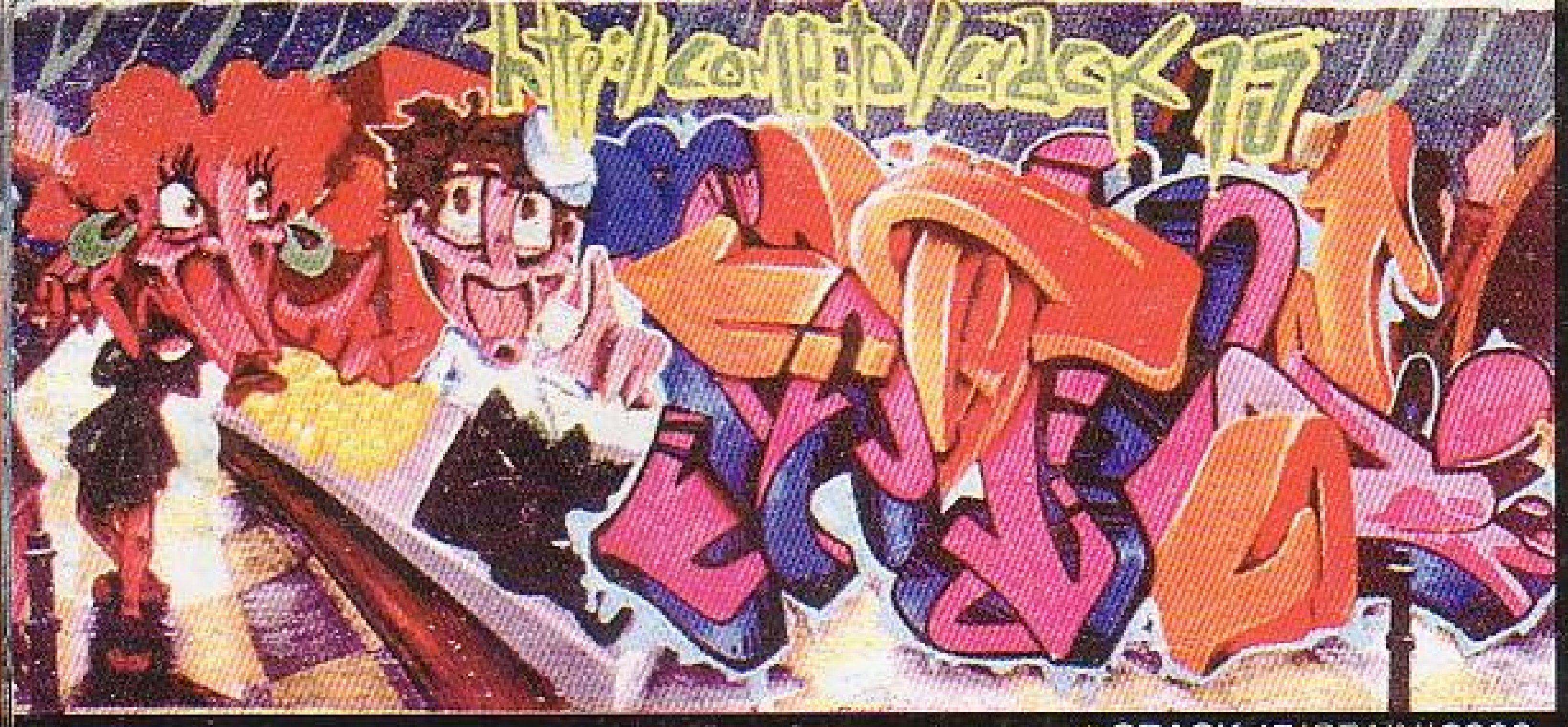
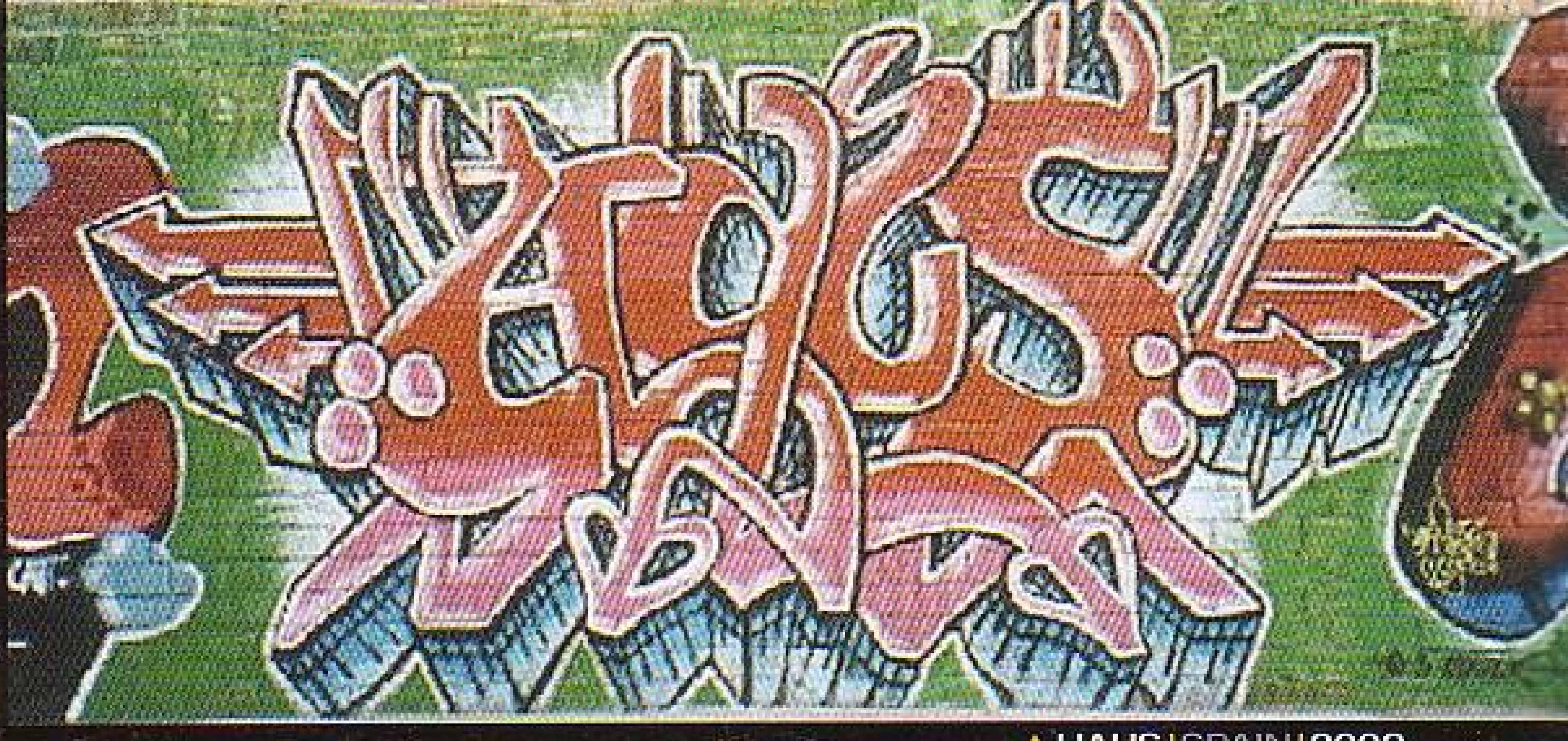




▲CRACK 15 | SPAIN | 2000



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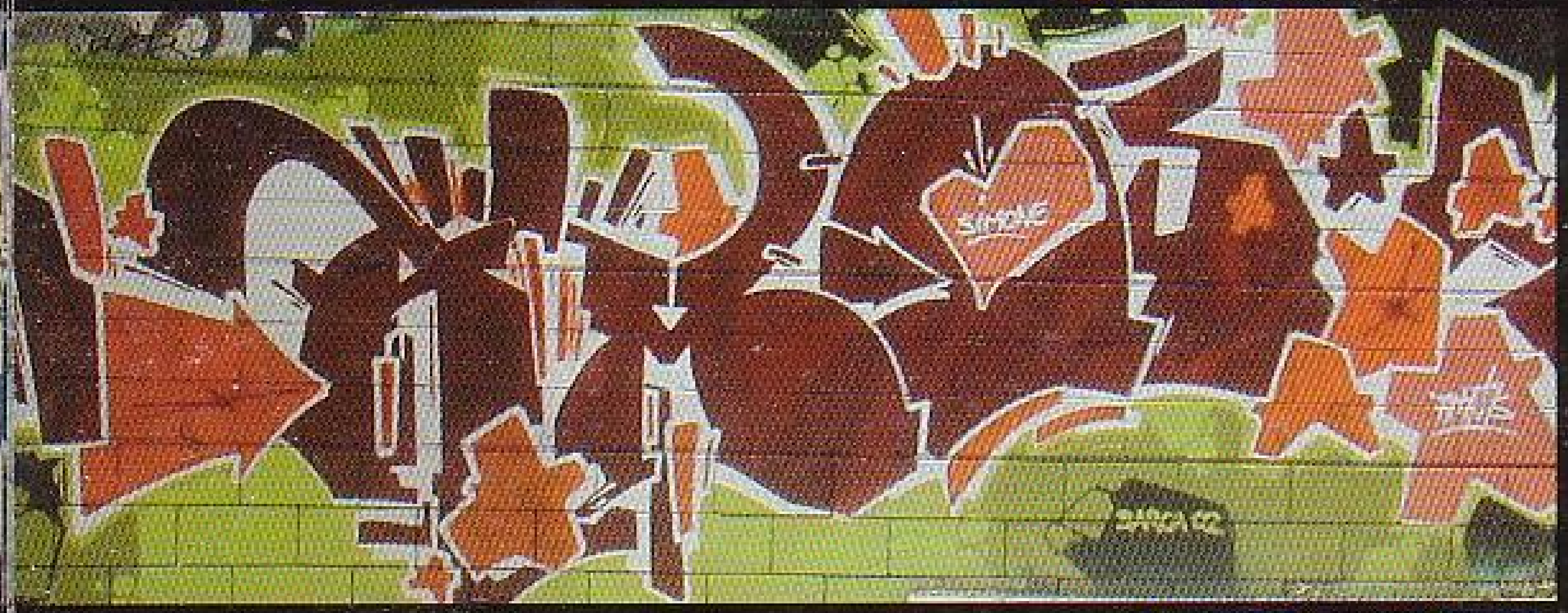

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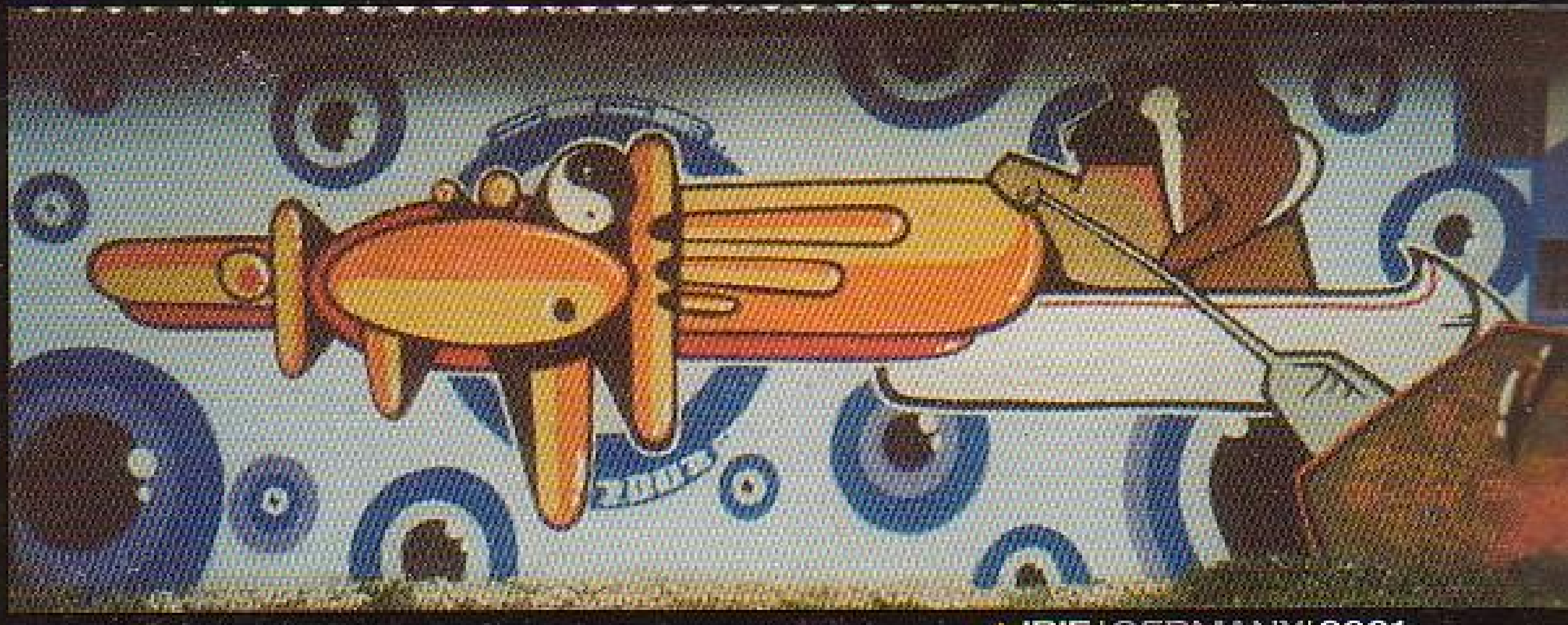

▲IRIE | GERMANY | 2001

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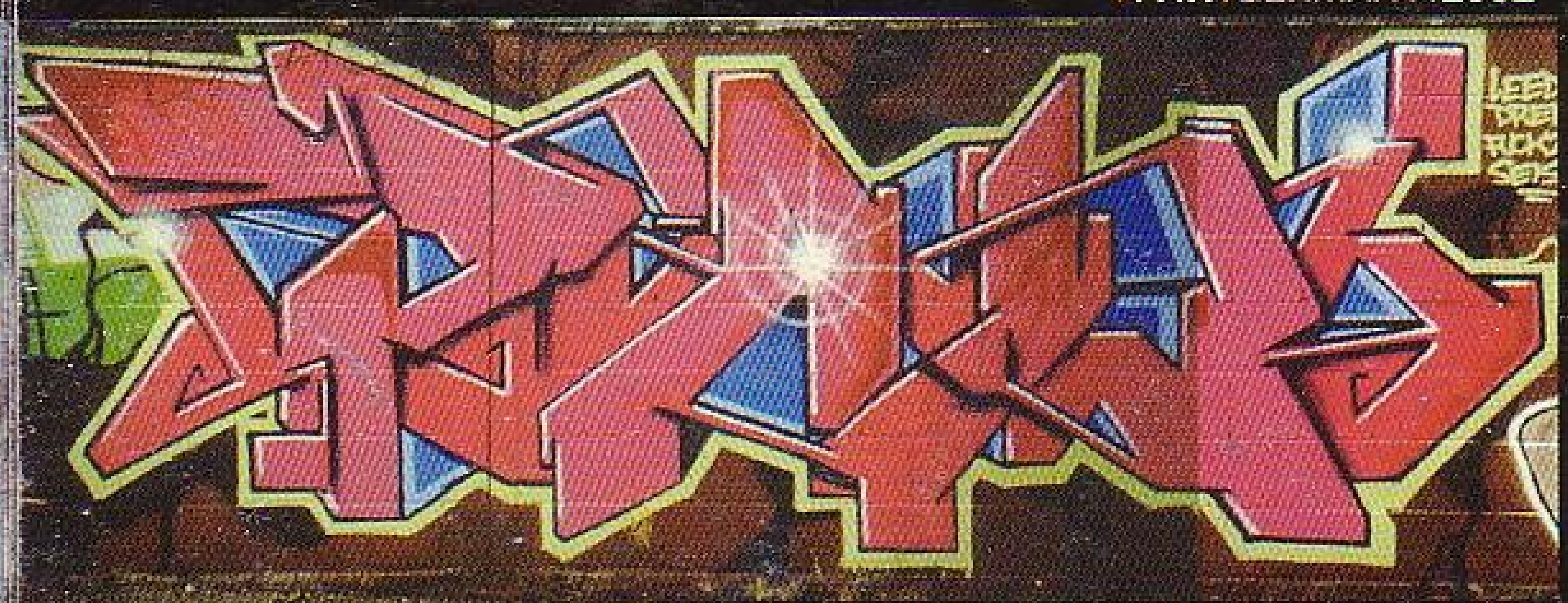

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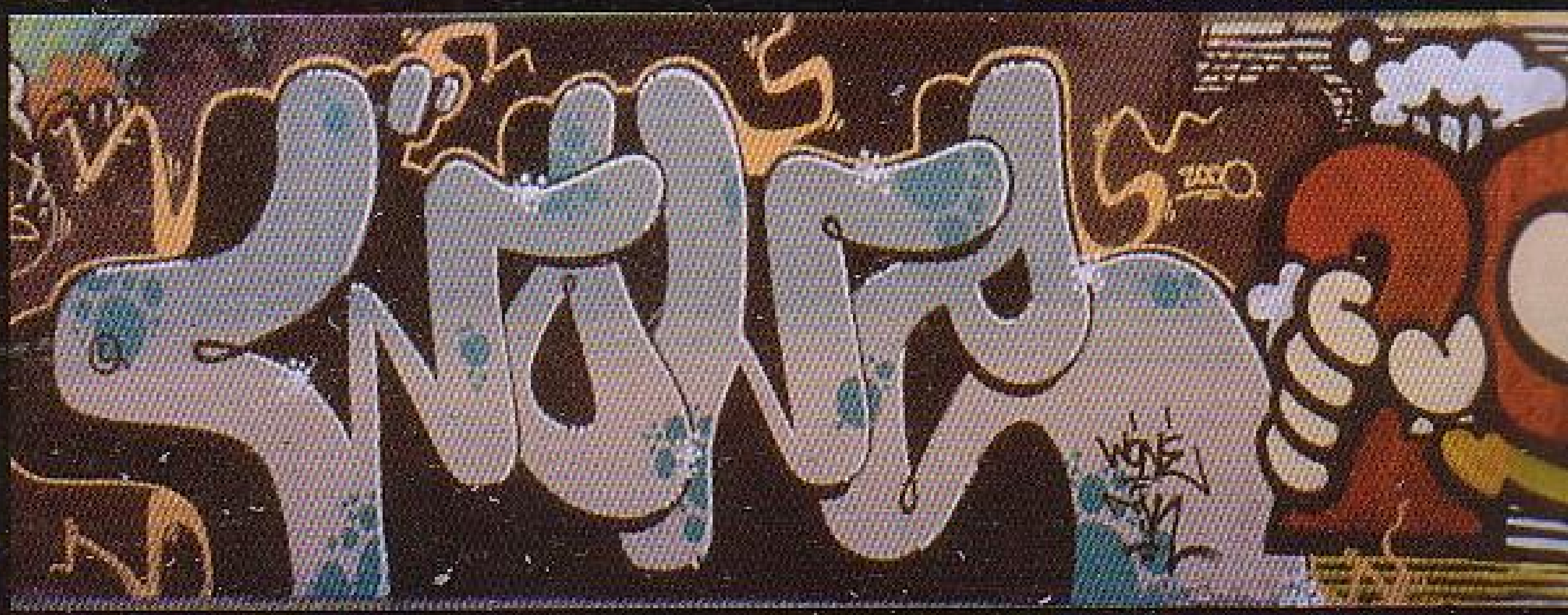
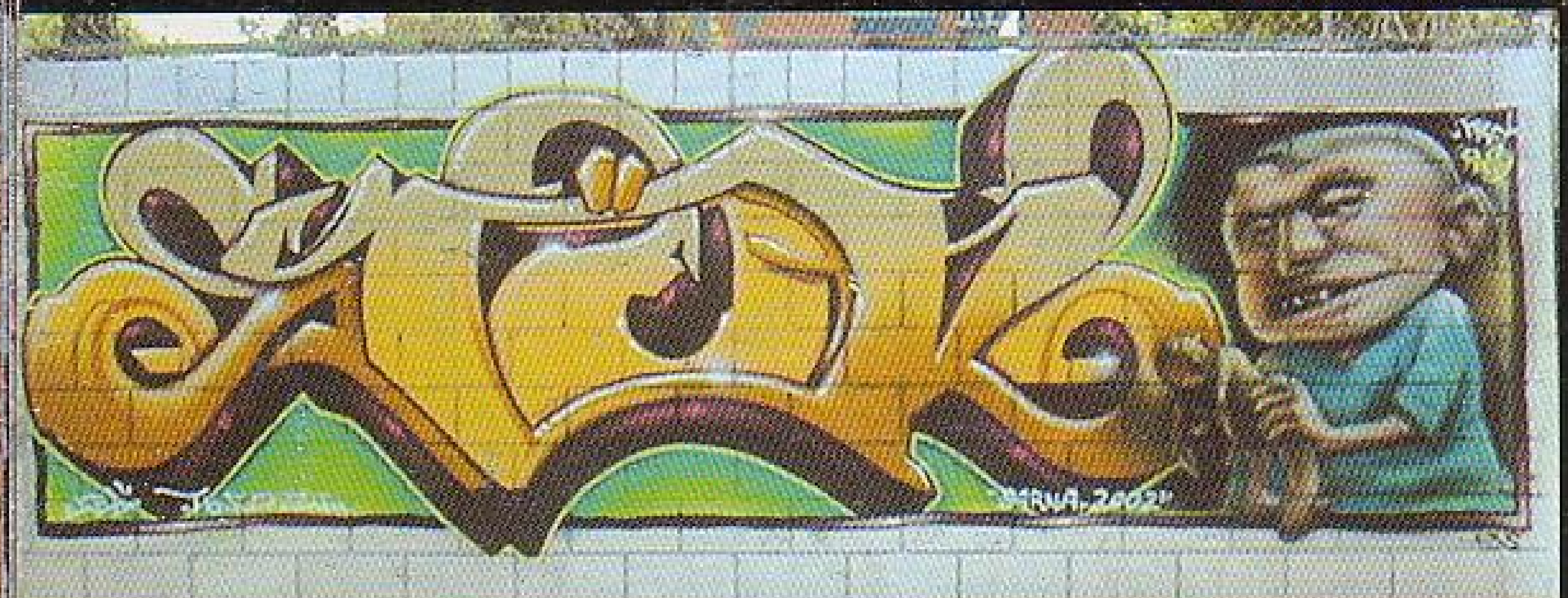


▼WONE | SPAIN | 2002



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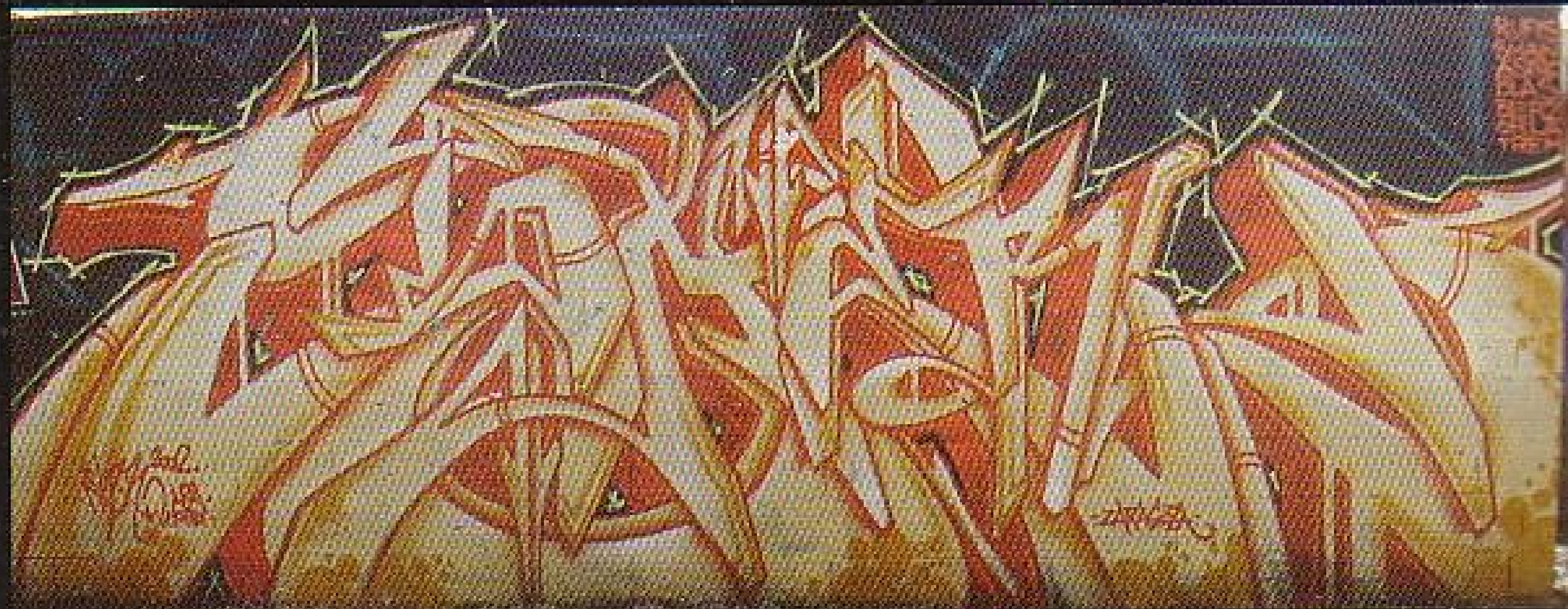

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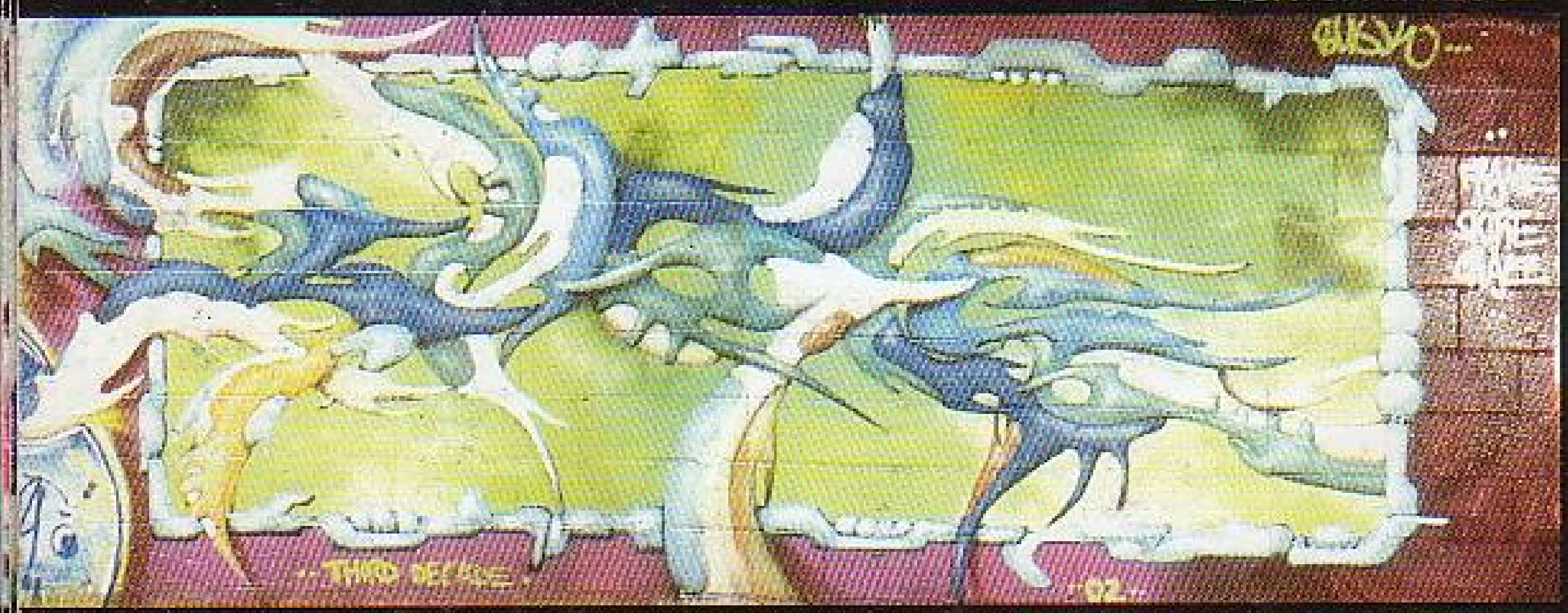

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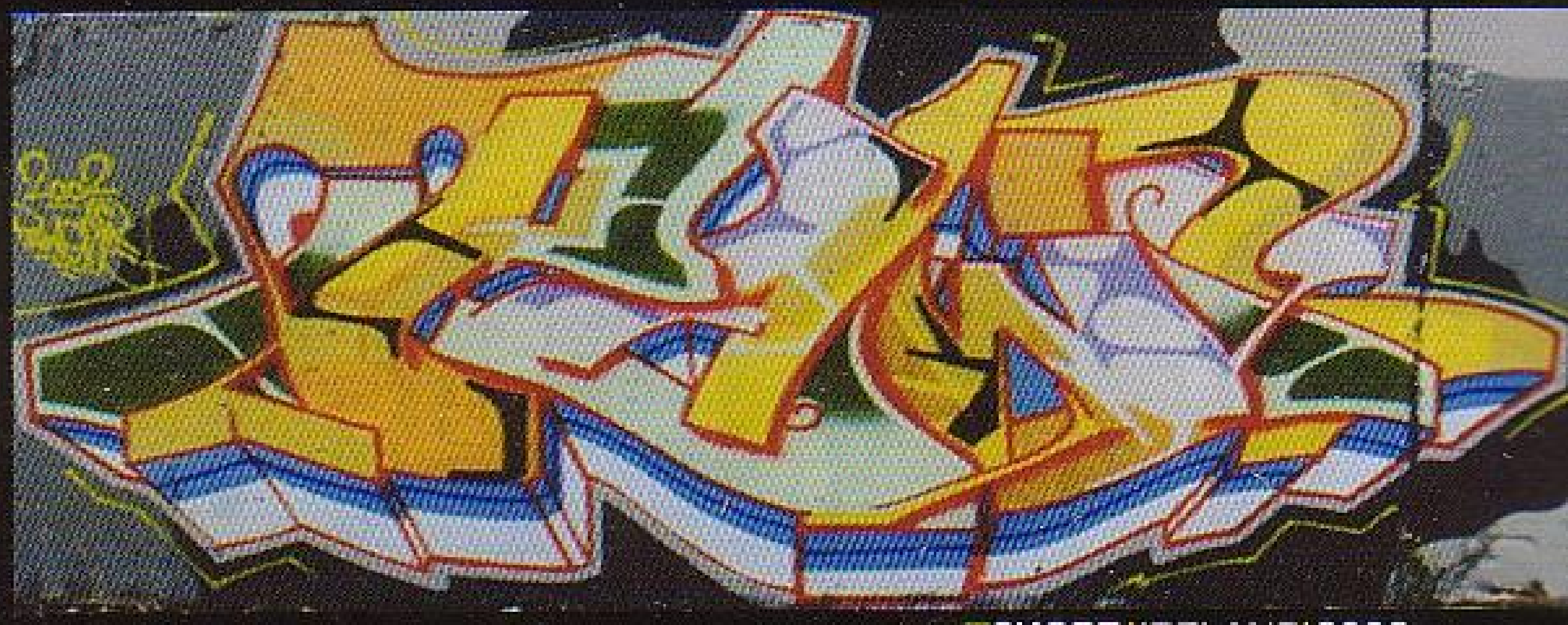

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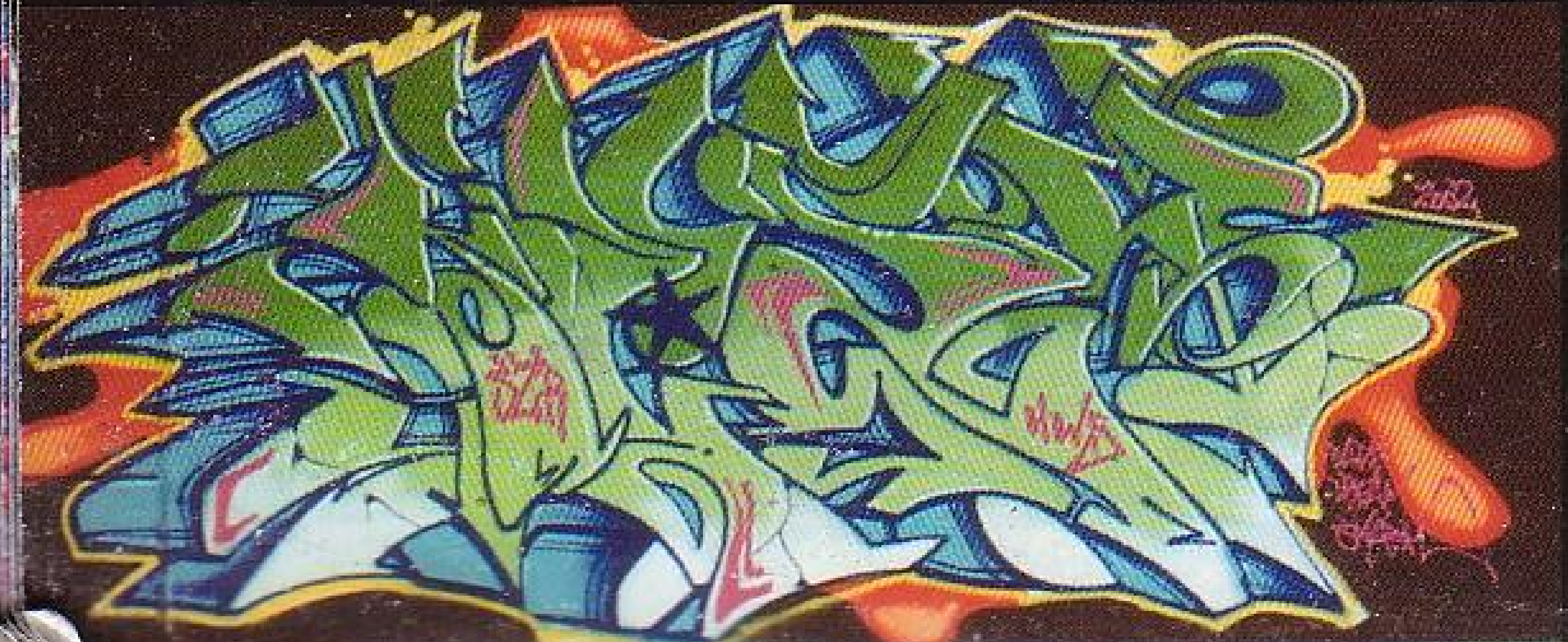
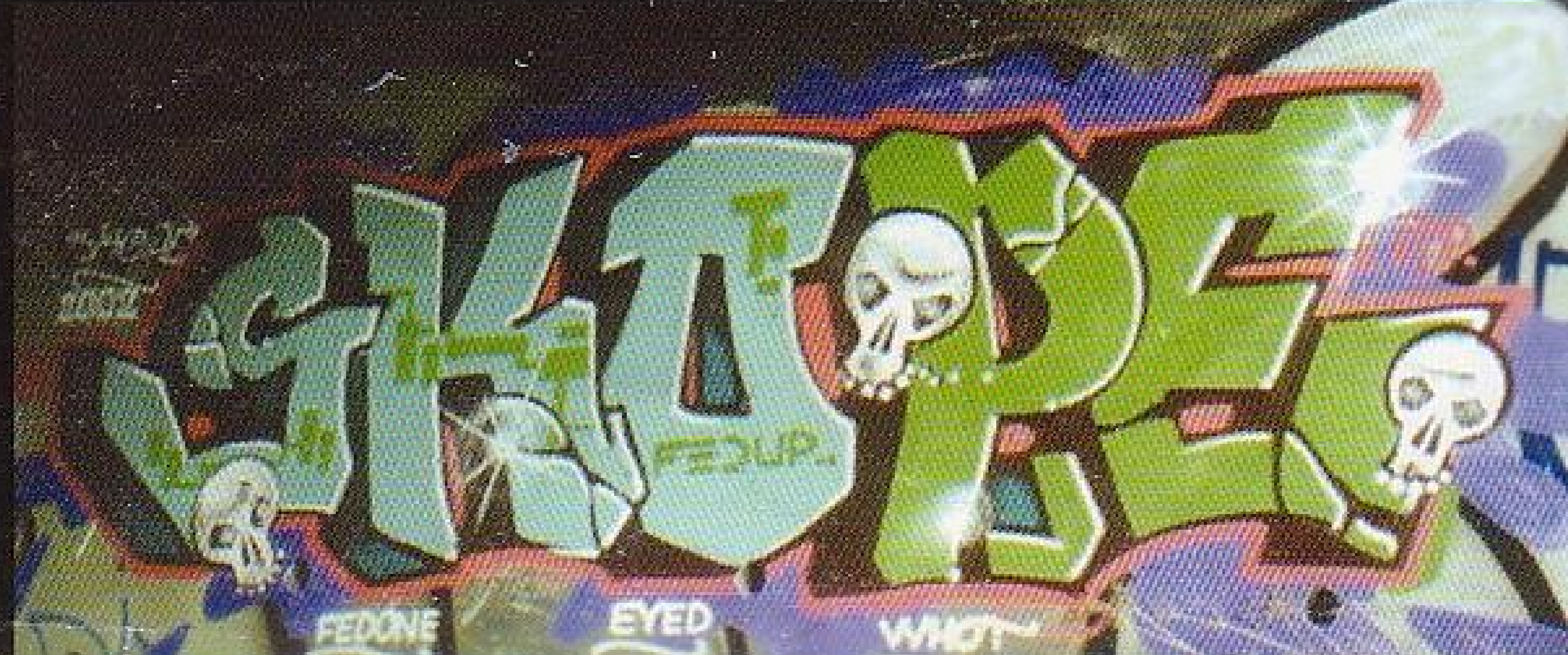


▼KESY | SWITZERLAND | 2002



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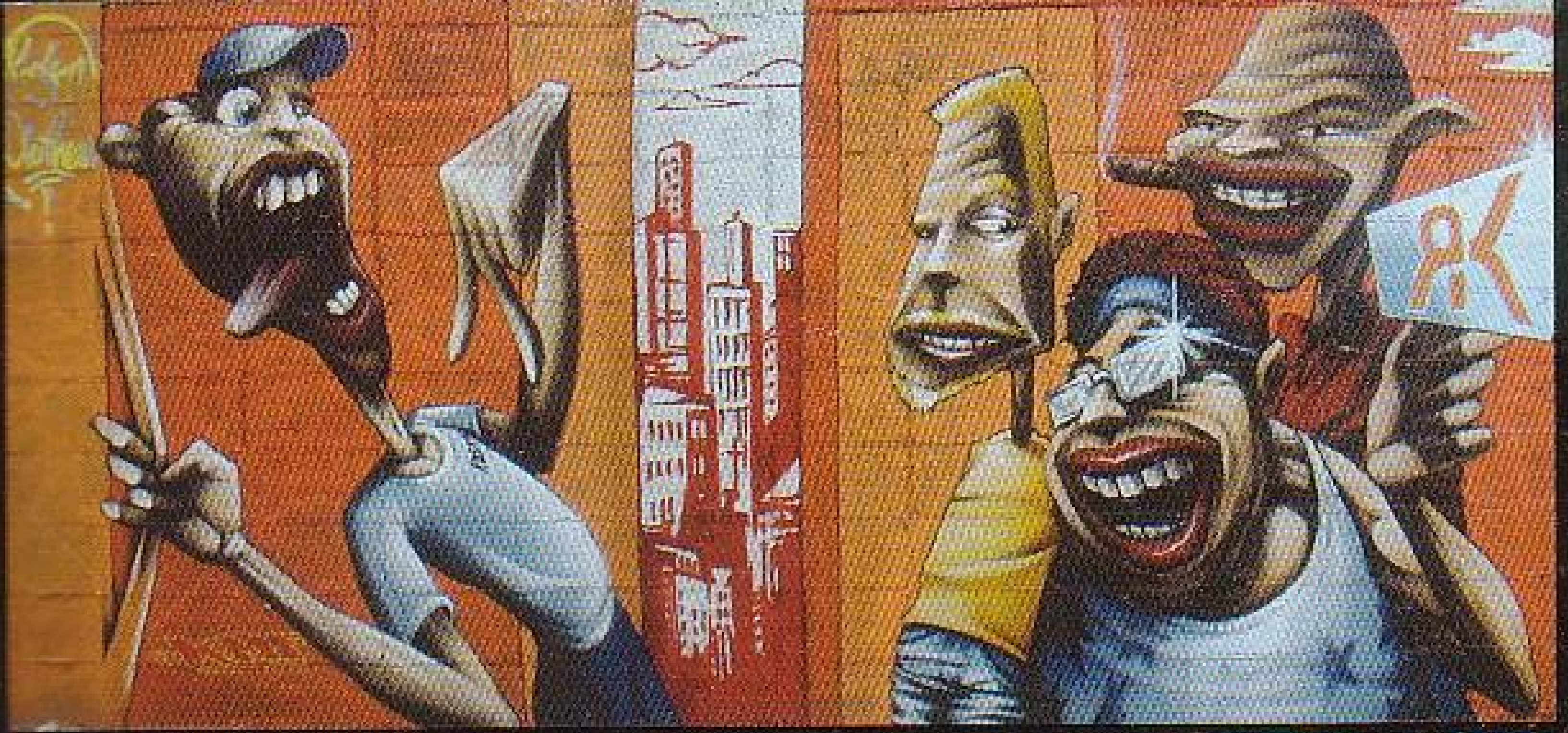

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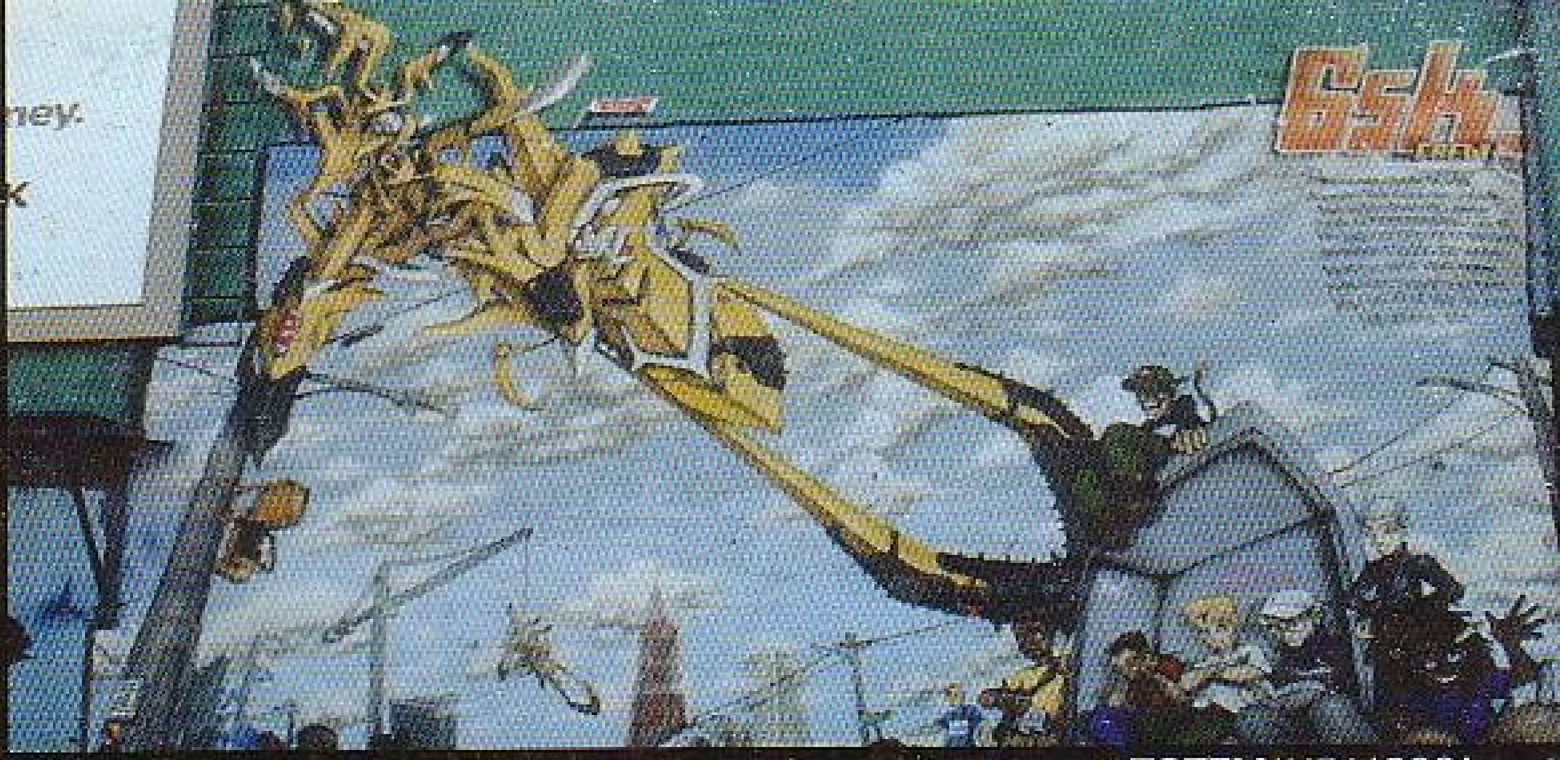
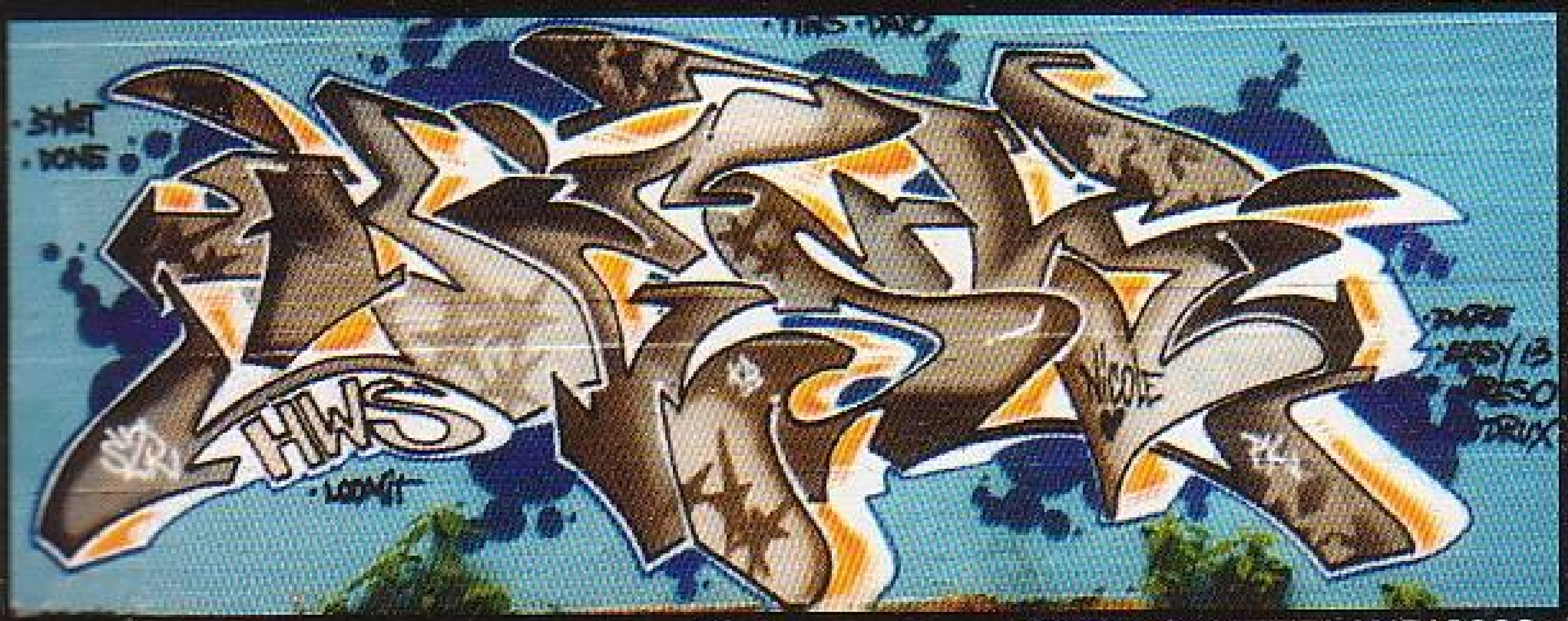


▲TOTEM | USA | 2001



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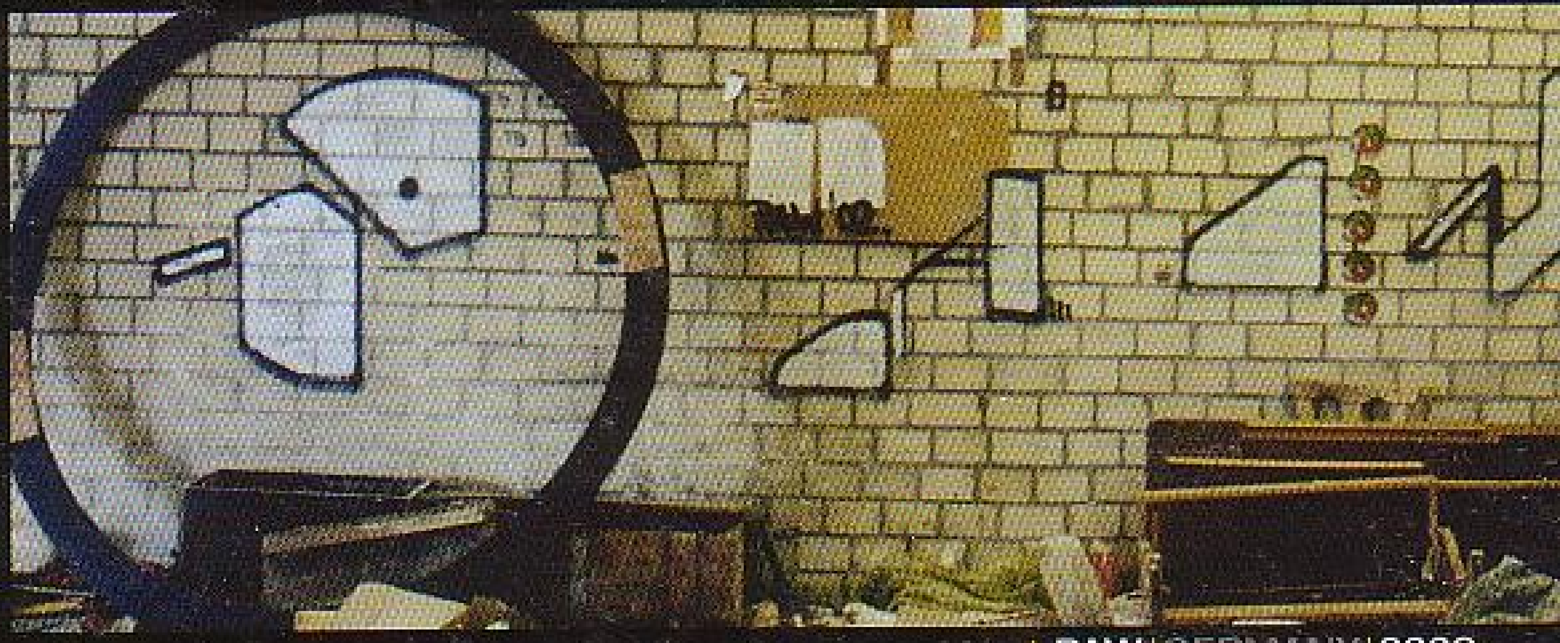

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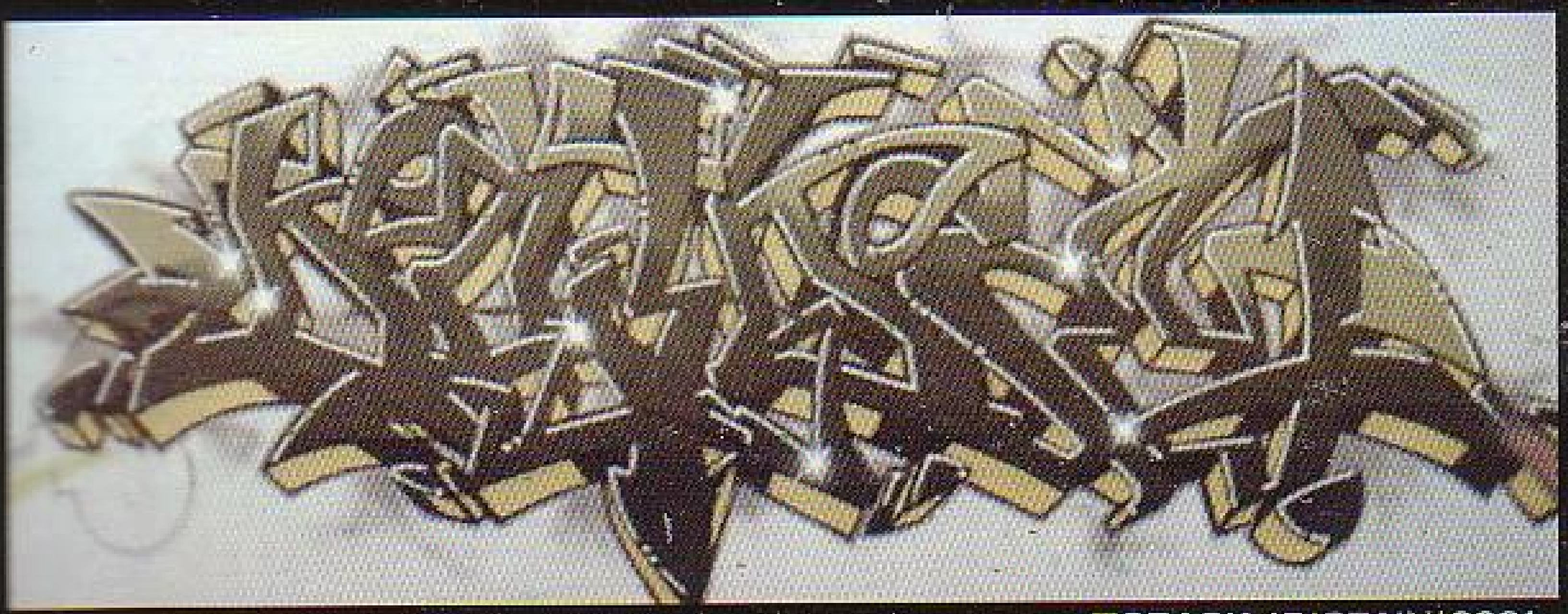

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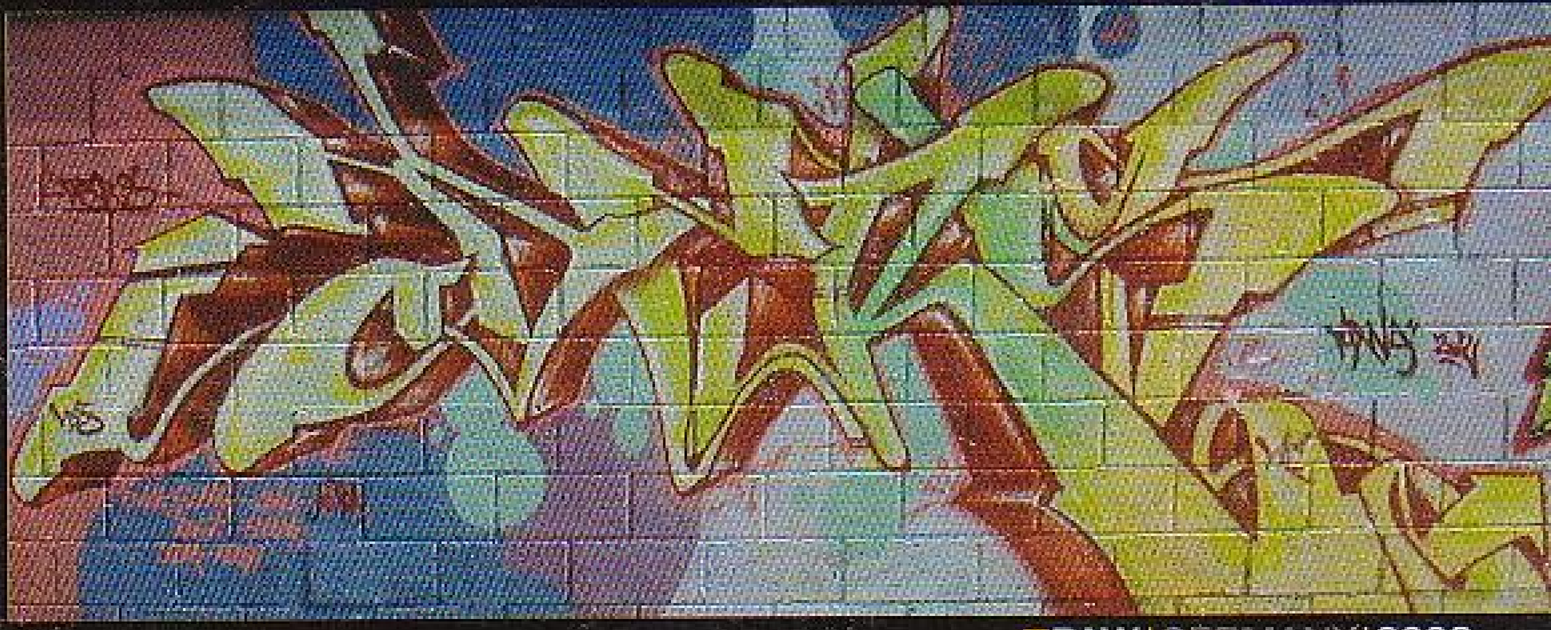

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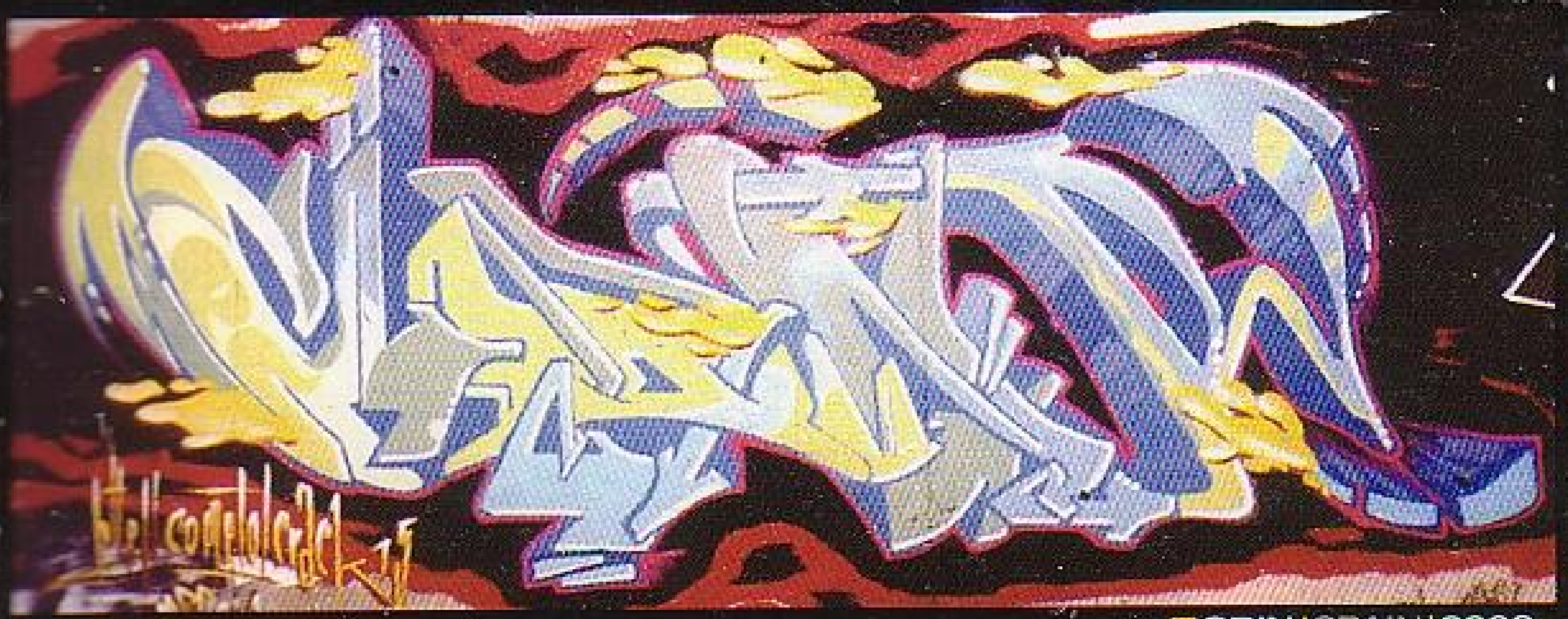

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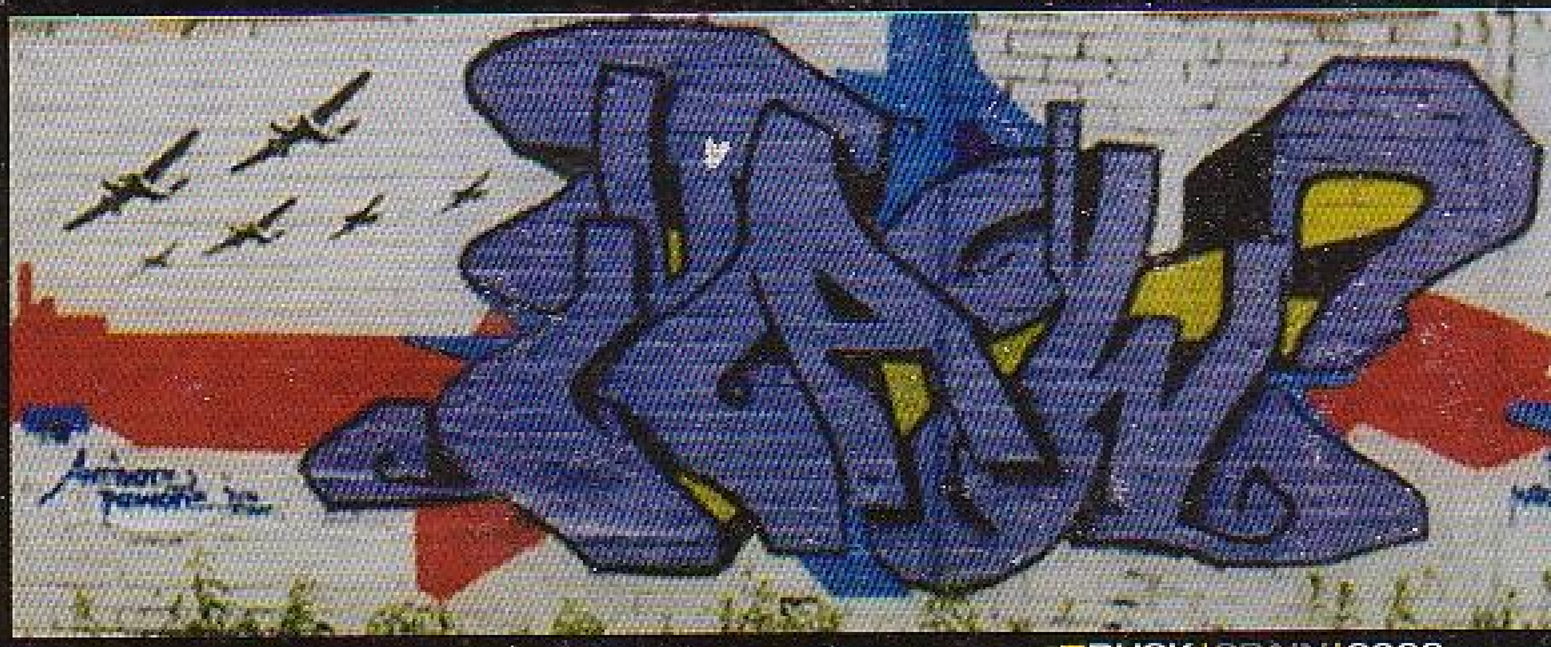

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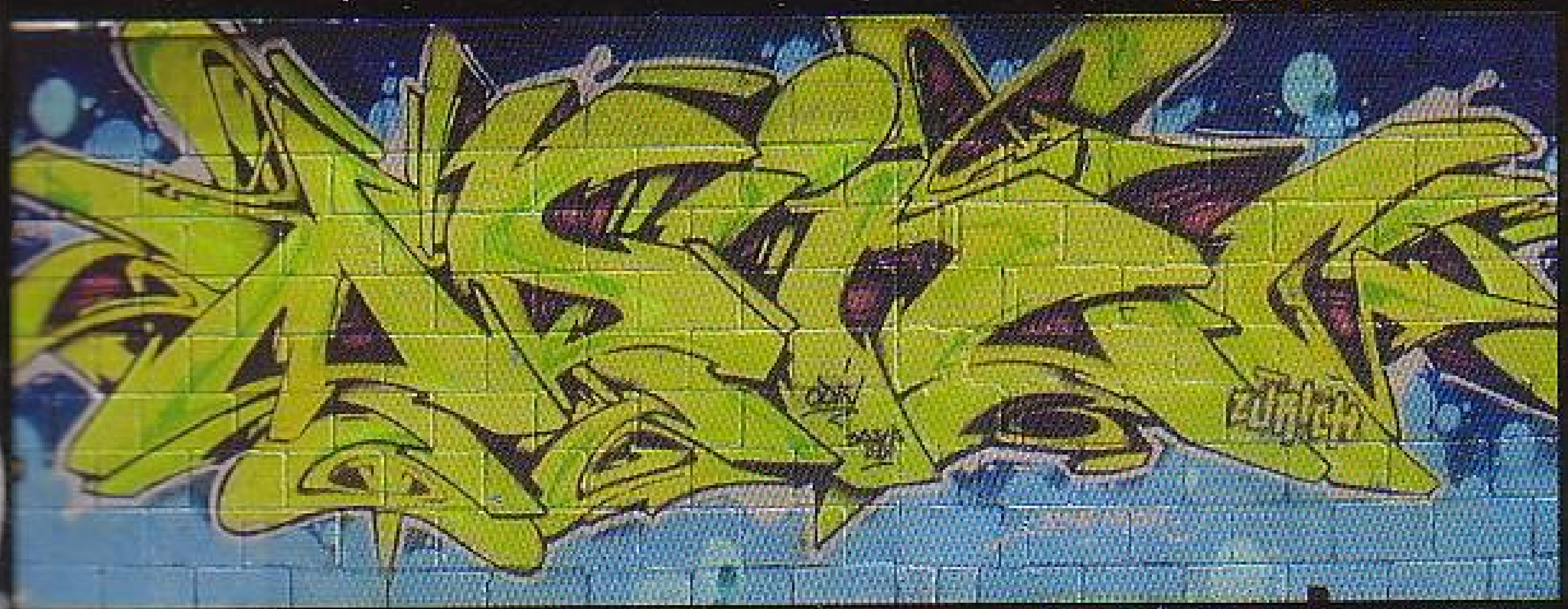

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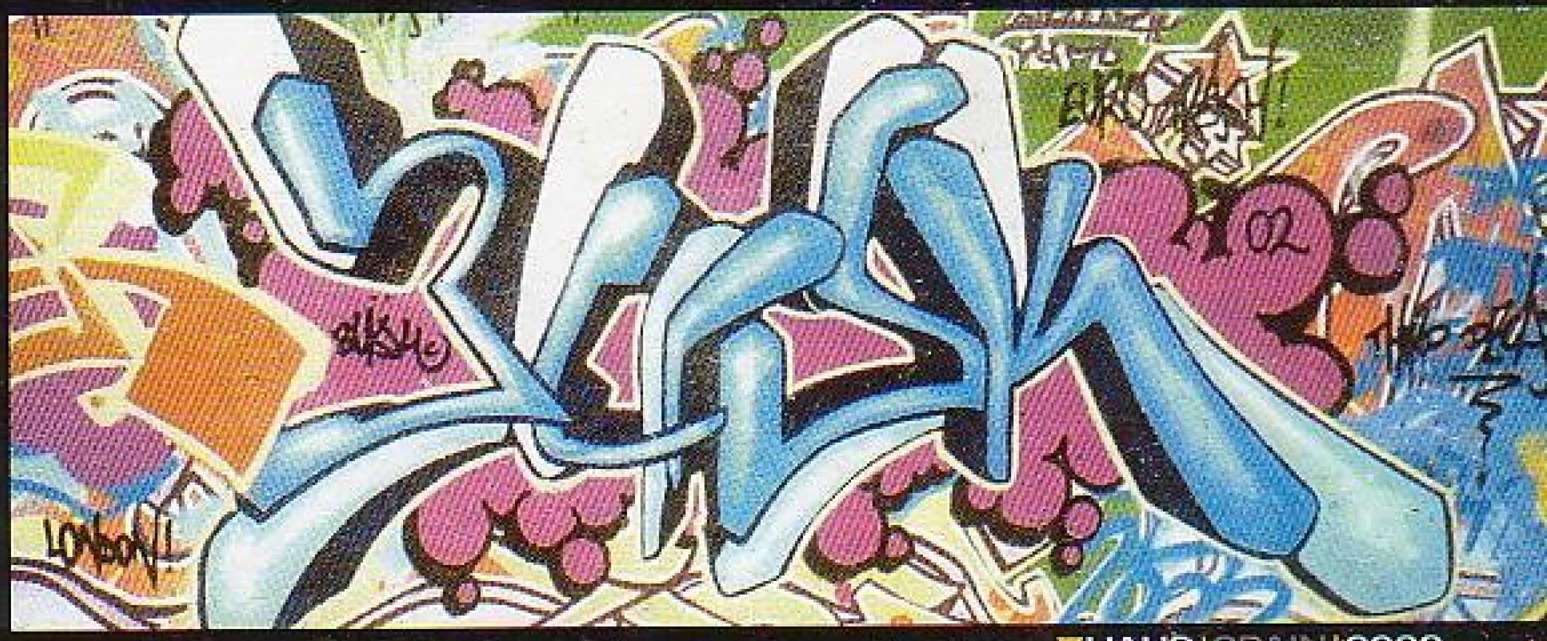

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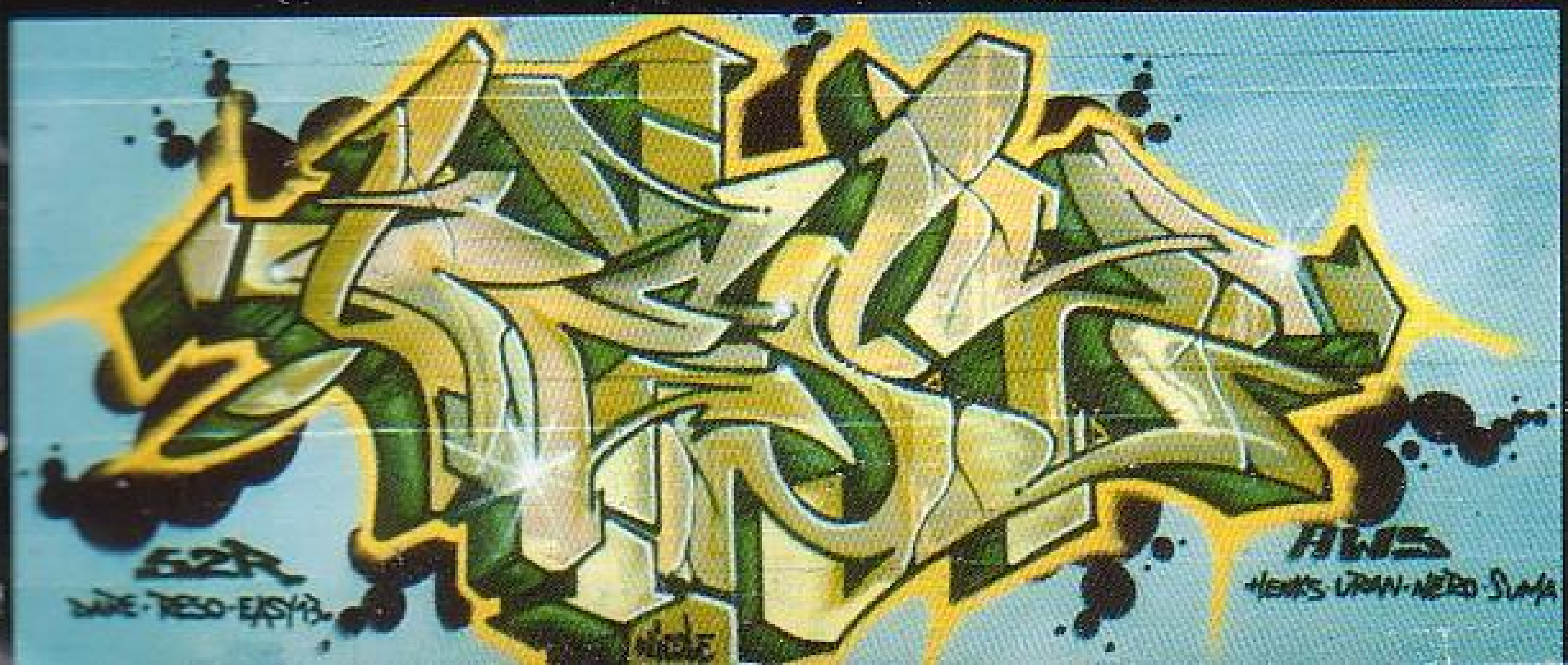
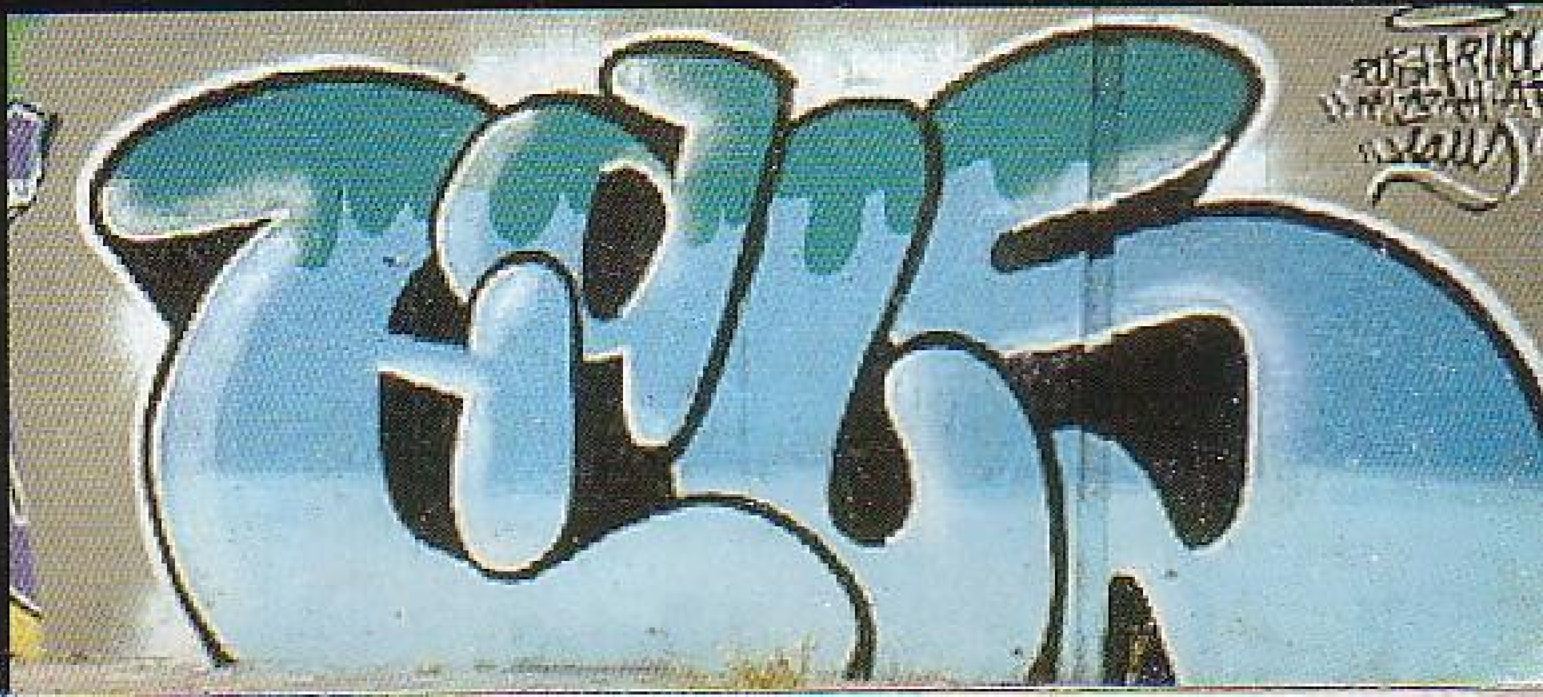
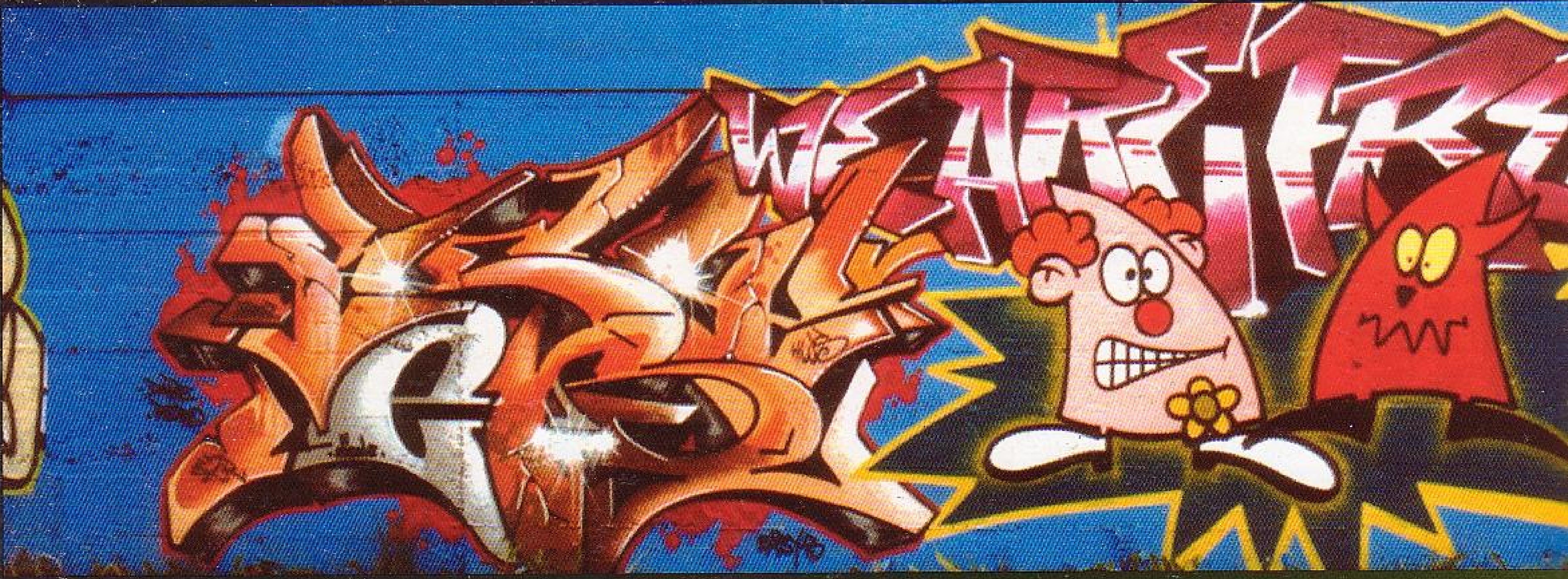
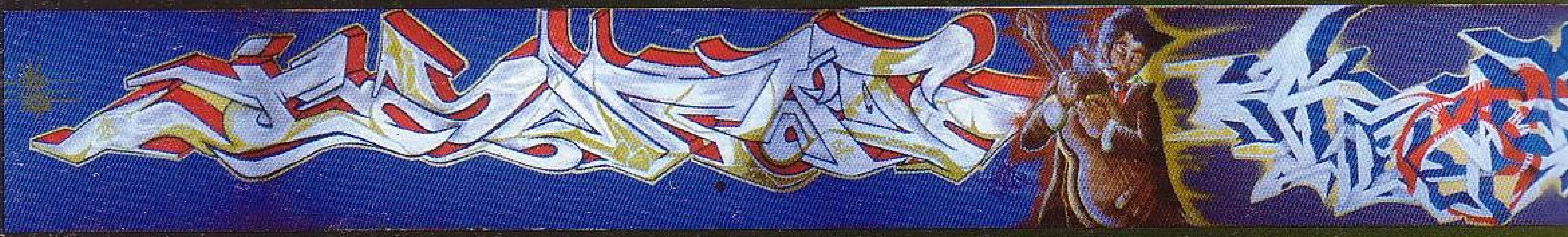
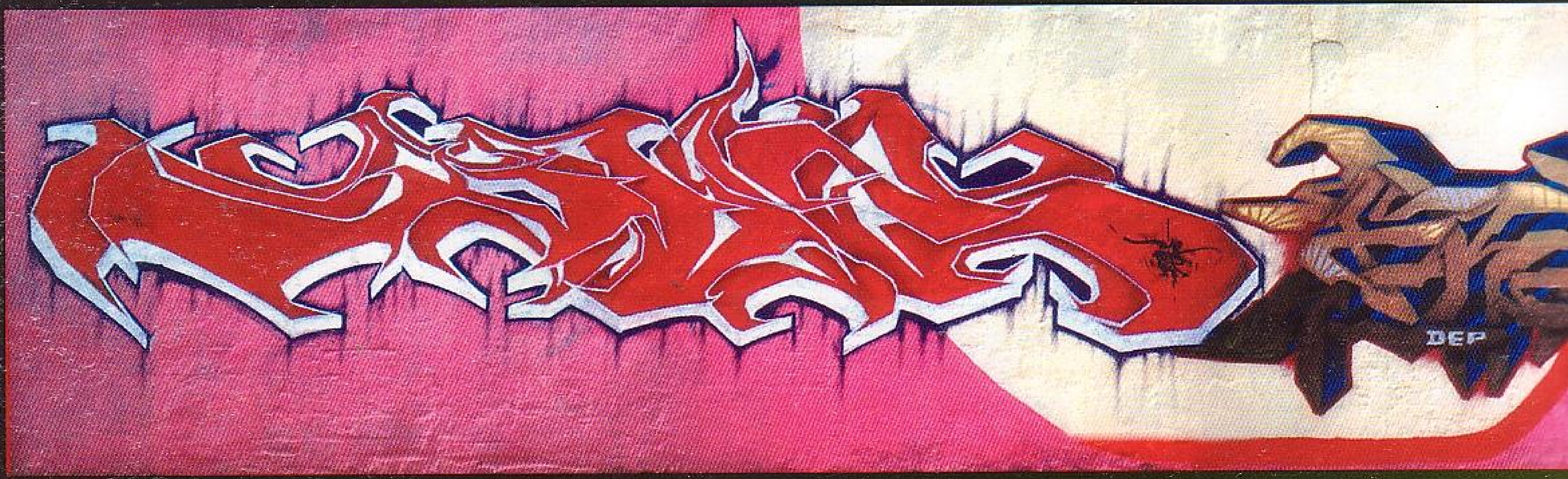


▼HAUS | SPAIN | 2002





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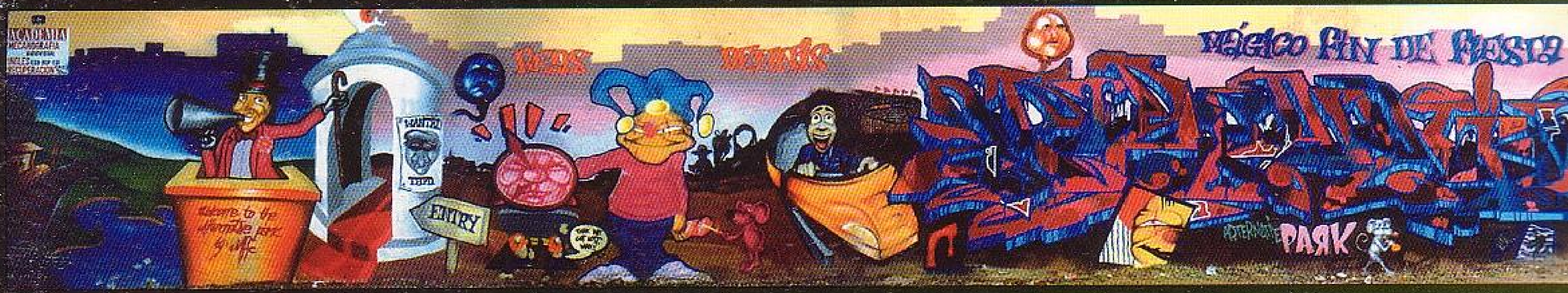
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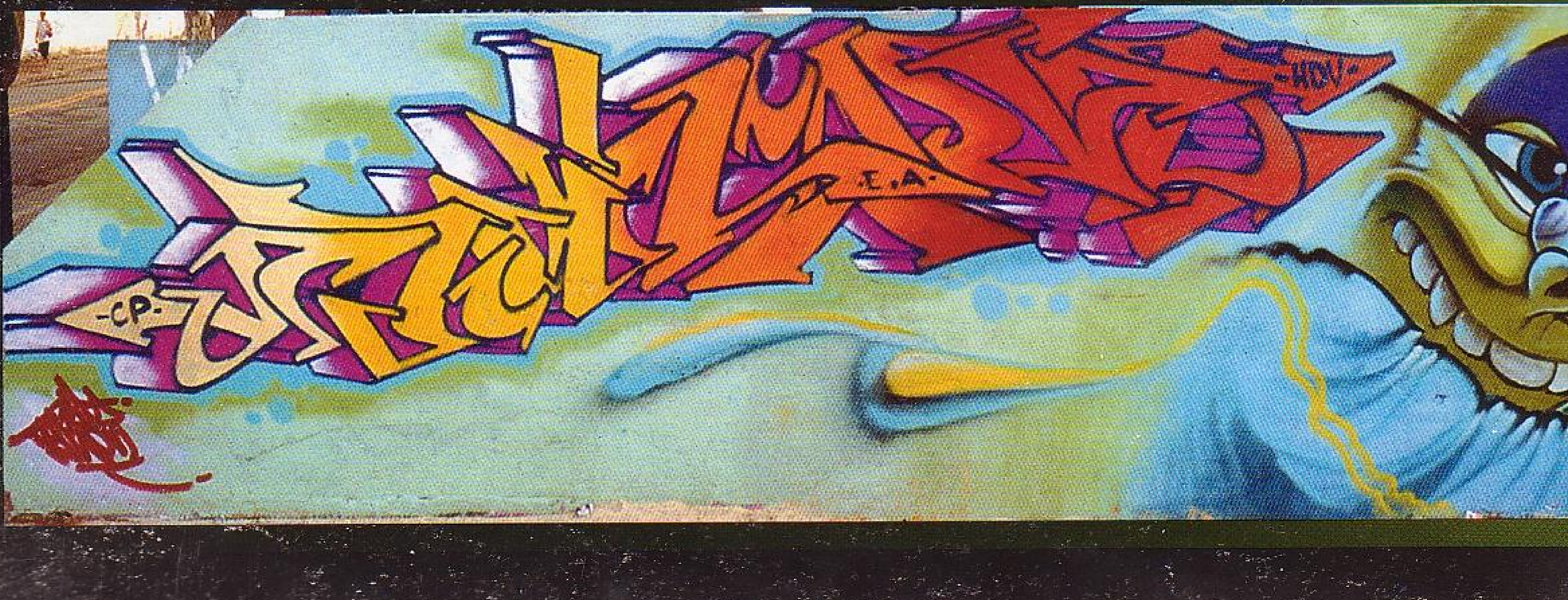
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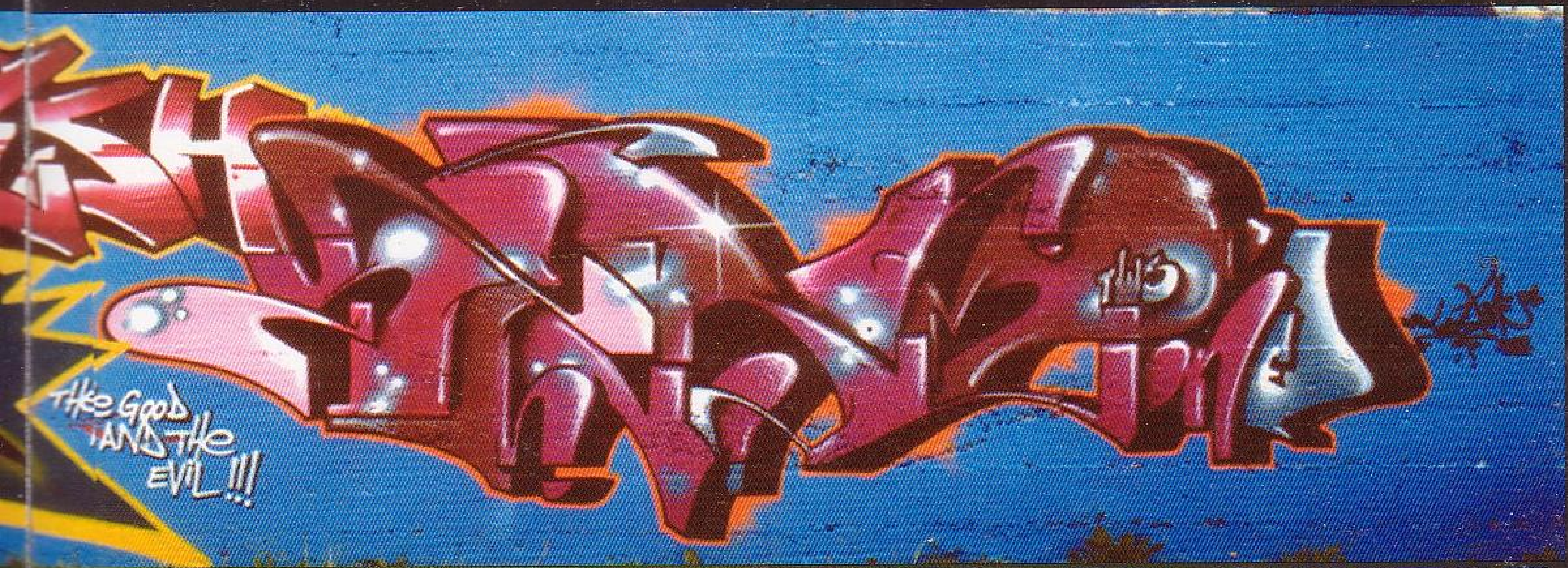
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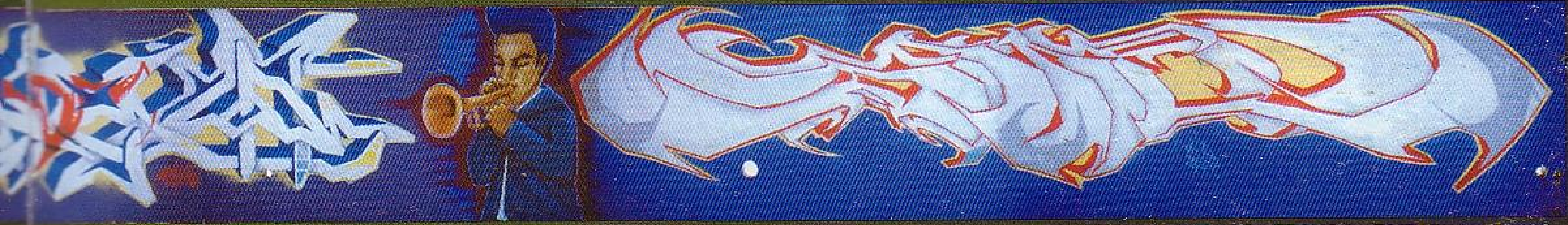
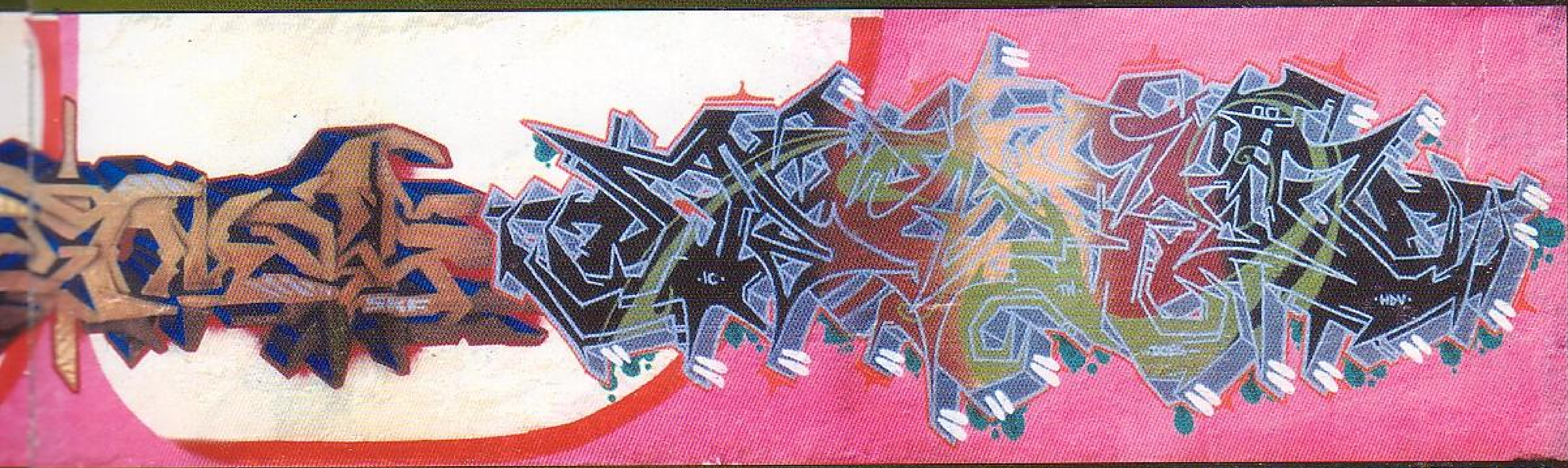
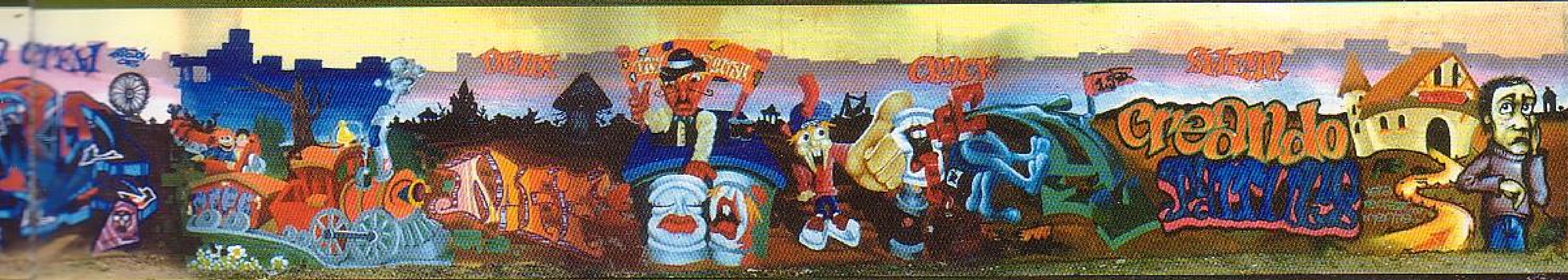
▲KESY · STROM · HENKS · NERO | SWITZERLAND | 2002



▲CHORAO · FRANGO · DME | BRAZIL | 2002



▲DME · FRANGO · DOES | BRAZIL | 2002



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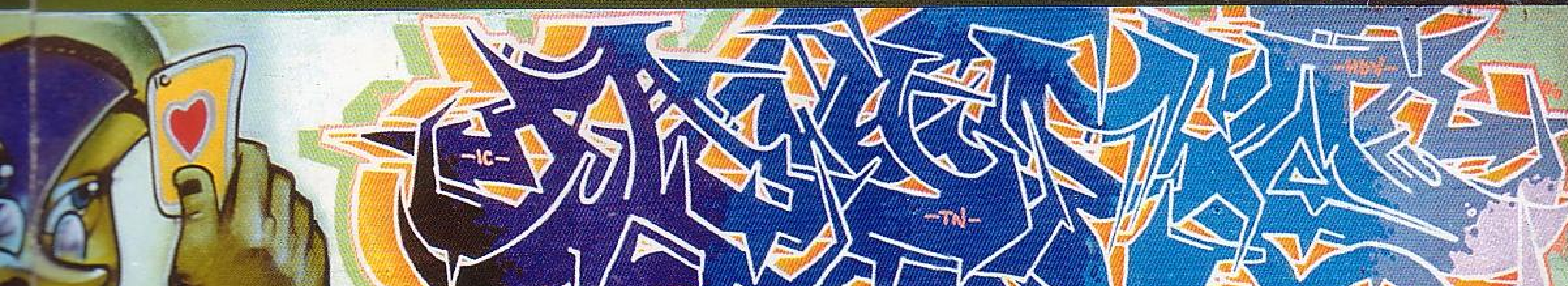

▲CHILDS · NITROS · DOES | BRAZIL | 2002

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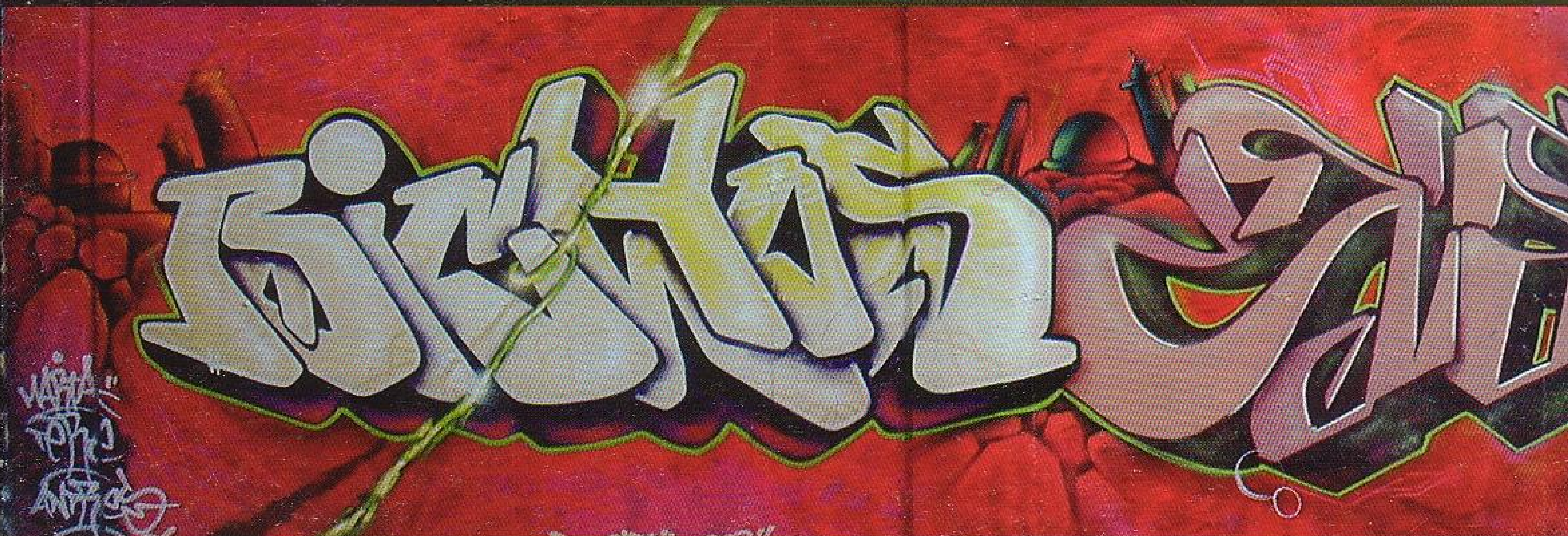
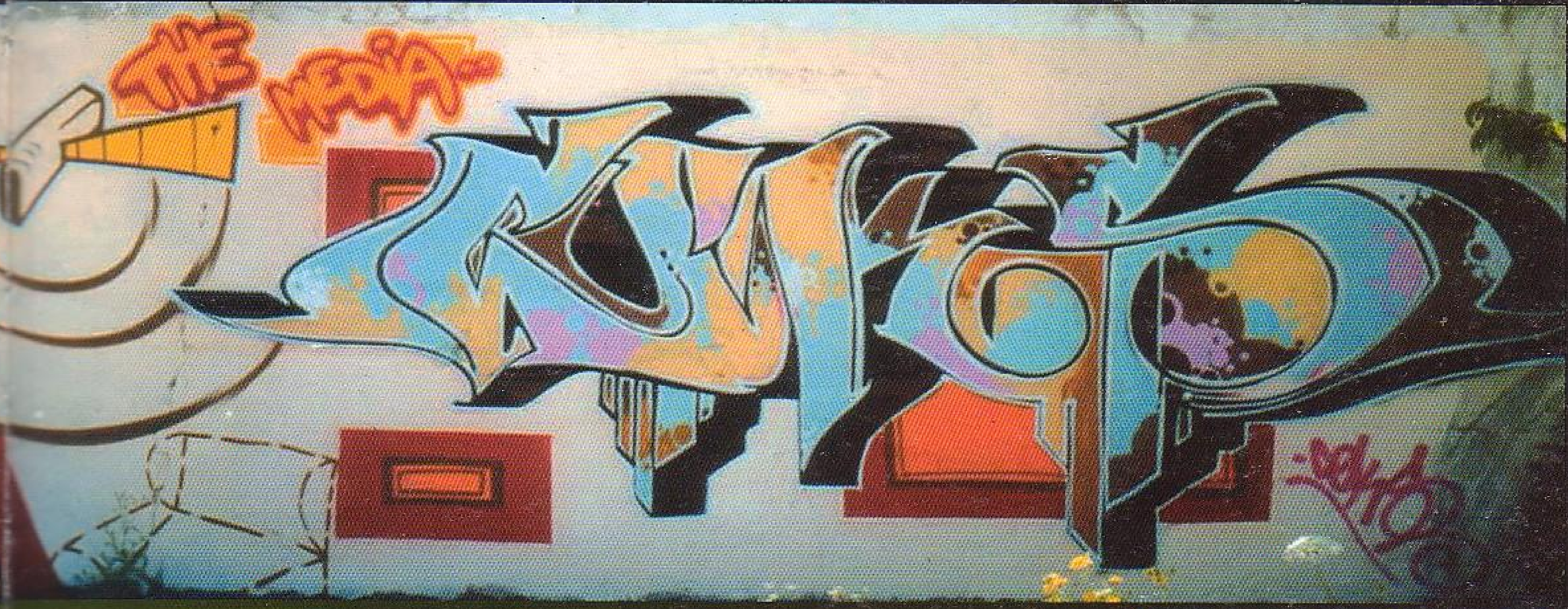
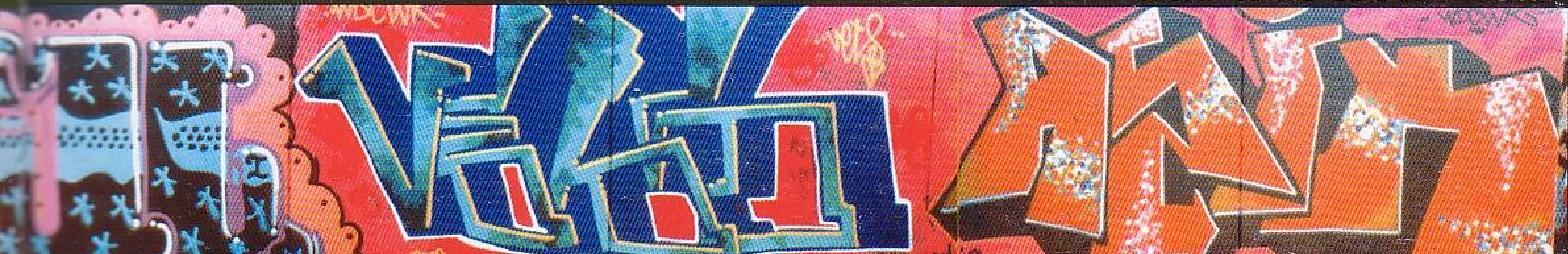
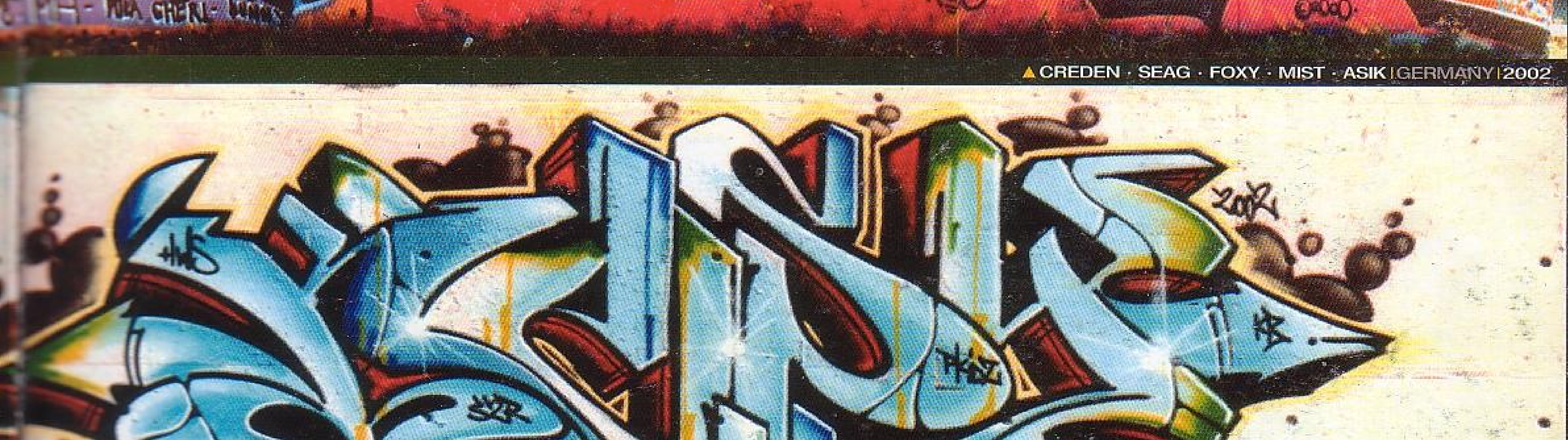




▲FLOW · CERONE · COKS | GERMANY | 2002



▲CREDEN · SEAG · FOXY · MIST · ASIK | GERMANY | 2002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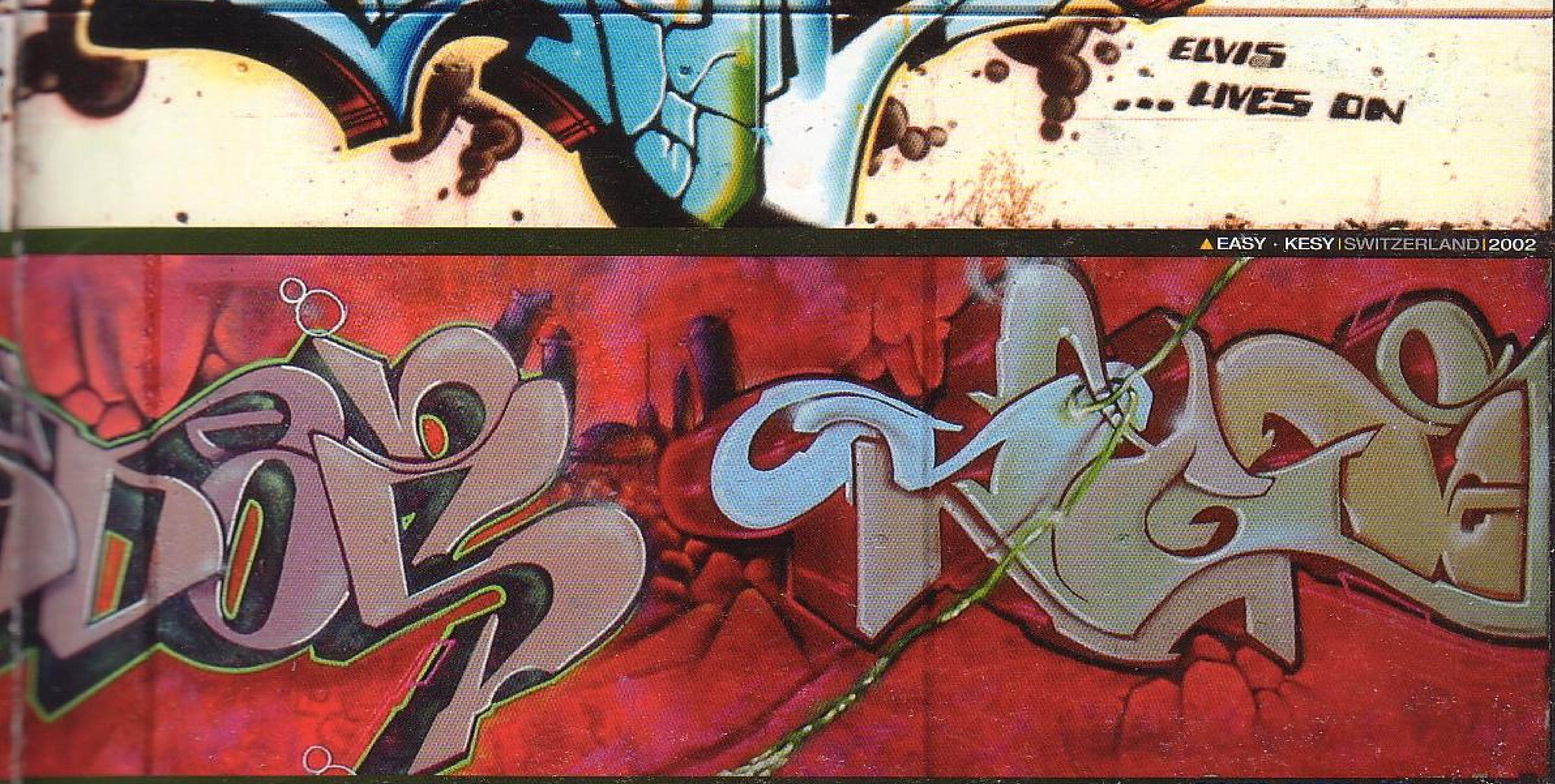

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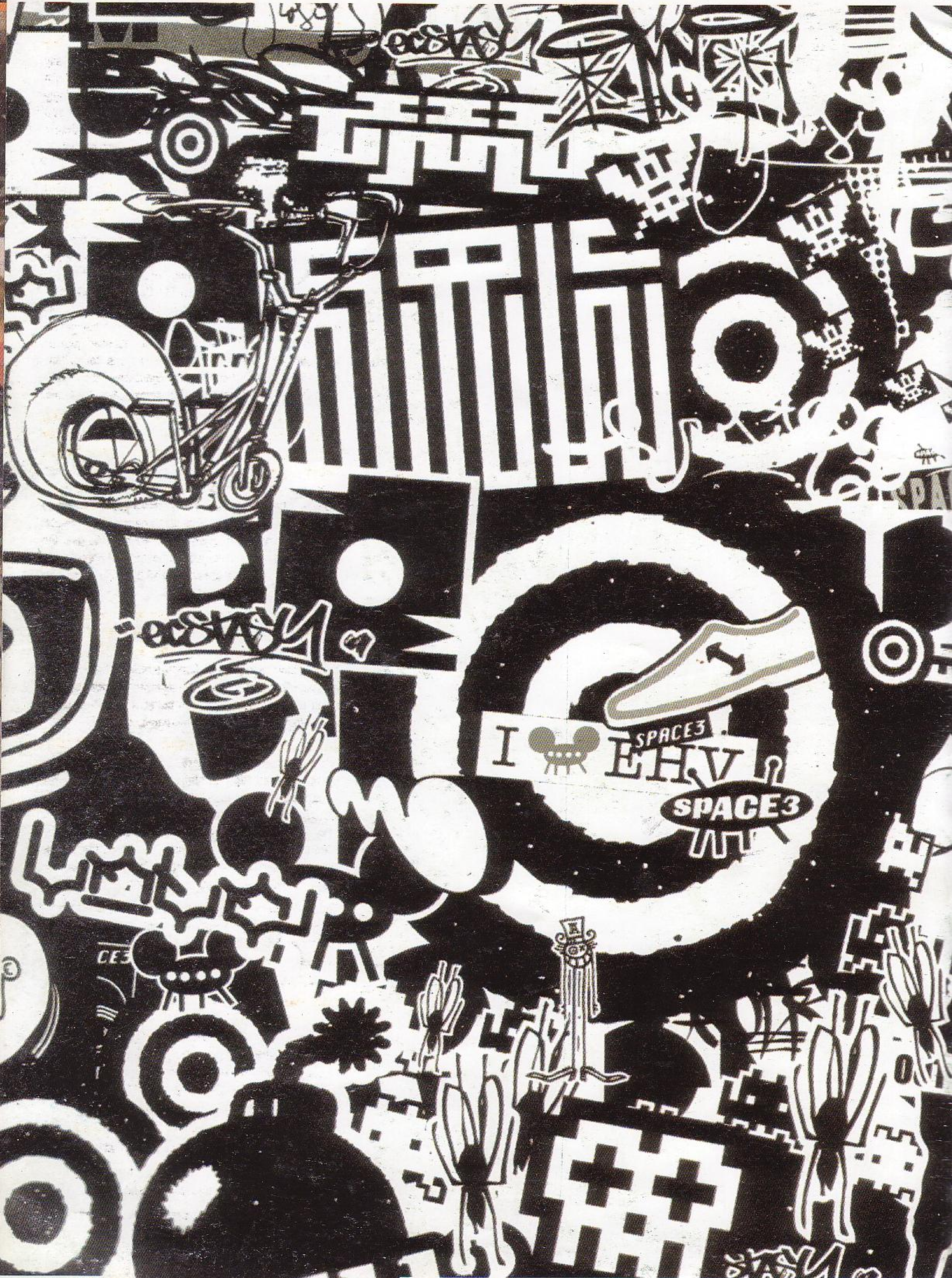
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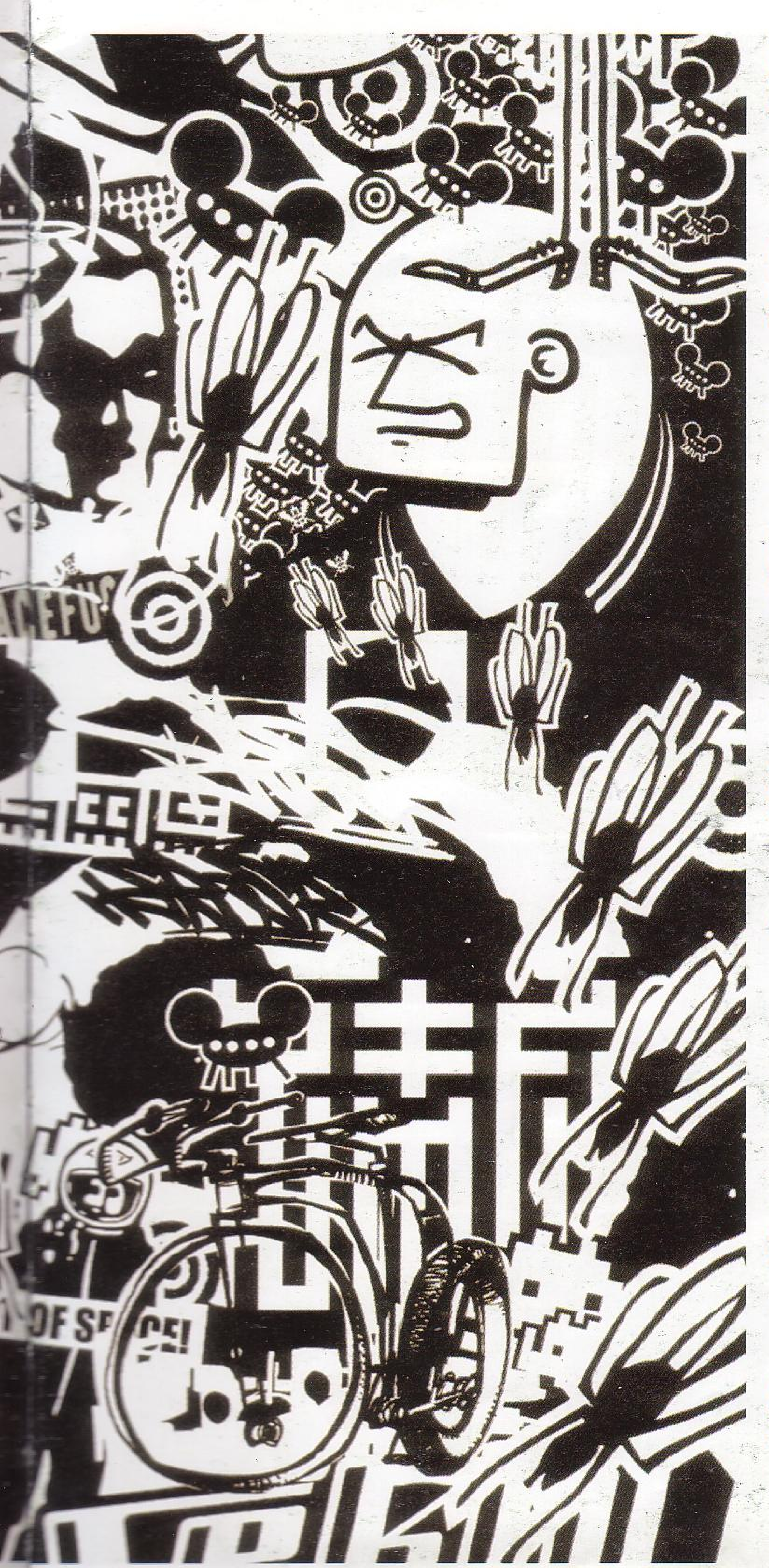

STREET ART IS EXTERIOR, ART IS USUALLY INTERIOR. APART FROM LOCATION, WHAT SEPARATES STREET ART FROM ART? WHAT ATTITUDES SEPARATE THE STREET ARTIST FROM THE ARTIST? Are there really differences between a street artist and an artist? An artist's first aim is to produce art, isn't it? Increasingly institutional artists use urban spaces for their work and street artists like to work in spaces dedicated to art. Before anything, a street artist is an artist, they just happen to work in graffiti related areas.

WHAT IS YOUR INTEREST IN FASHION, AND HOW DO THE MESSAGES AND IMAGES SENT OUT BY THE FASHION INDUSTRY AFFECT YOUR OWN PUBLIC DISPLAYS? The fashion industry is practically the only field to promote graffiti and street art on a scale worth talking about. On the other hand, I'm not sure that it does it in a particularly clever way. For the fashion industry, graffiti is only a fresh product when in perpetual movement. I think that there is not much point working for fashion companies if an artist's work is used just as decoration. A few fashion people in Paris follow and support me as an artist in an intelligent way - the clothes store 2CKEP for example - but it is an exception not a rule.

YOU SPRAY "MOST HATED MOST LOVED". I'VE ALSO SEEN "MOST HATED MOST LOVED VERY MODISH/FASHIONABLE". WHAT ARE YOU SAYING WITH THESE STATEMENTS? I used "Most Hated, Most Loved", "Most Fashionable" and a series of other words as ironic slogans. I thought these phrases were a perfect reflection of what we are, or what we appear to be, as graffiti artists. Our services are often called for but we also slip over the border into the land of illegality. I thought that these words summed up quite well the reality and the state of mind of Parisian street art.

WHAT DO YOU FIND INTERESTING ABOUT THE ADVERTISING INDUSTRY AND IS THERE ANYTHING ABOUT IT AND THEIR TECHNIQUES YOU ADMIRE? I like the way advertising works: a picture mixed with text and a message that invades the city - real propaganda (beware: using this word can make you come across as trendy!). Unfortunately, it's all done in the name of money.

WHAT MADE YOU MOVE FROM A TAG TO A LOGO? When I started to paint towards the end of the 80s, things outside of traditional graffiti always influenced me. In 1995, I transformed my signature into an image so that I would no longer be a simple tag amongst so many others. It was not a career move but a normal evolution of my work. I wanted to simplify my graffiti to the maximum by doing stripped down things, being radical in my work and moving beyond decoration.

Today, I have completely abandoned the classical graffiti format; I use very few elements of traditional graffiti and use little colour. I oscillate between two aesthetics: the rough one of the street and the polite, accepted one of the gallery.

HOW AND WHEN DID YOU START USING NEON LIGHTING AND WHAT DO YOU LIKE ABOUT IT? I used neon for the first time during an exhibition in Paris in 1999. I wanted to present my work in a different way, something closer to the street and closer to contemporary art; going against what we are used to seeing in exhibitions of artists from the graffiti realm. Many didn't understand!

IF "STAK" WAS A POLITICAL PARTY, WHAT WOULD ITS SLOGAN BE? Maybe a short one. "¡Viva Stak!" ●

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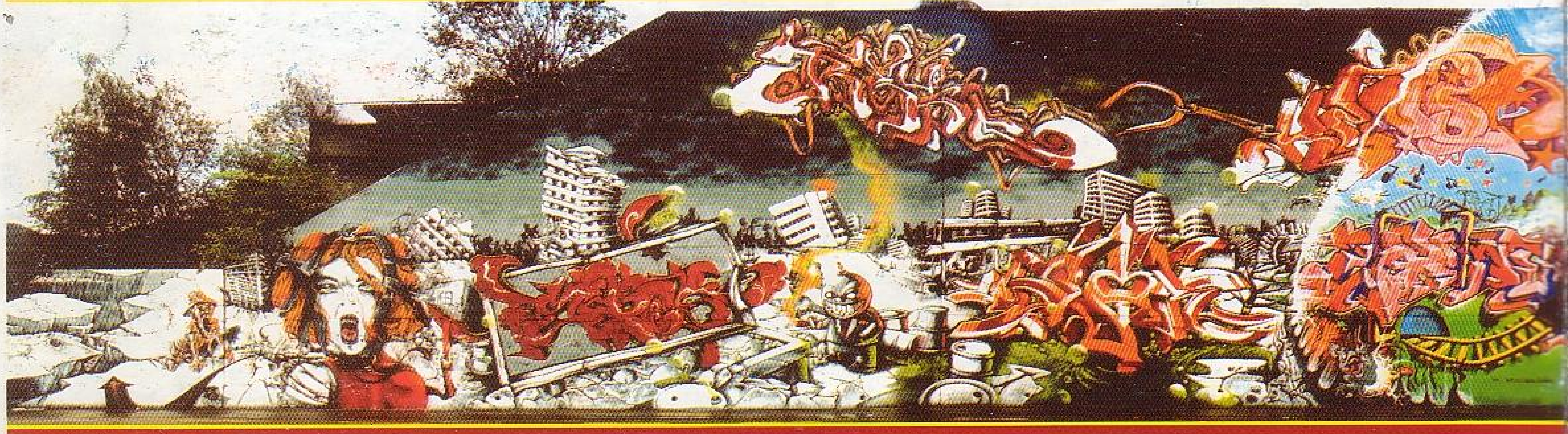
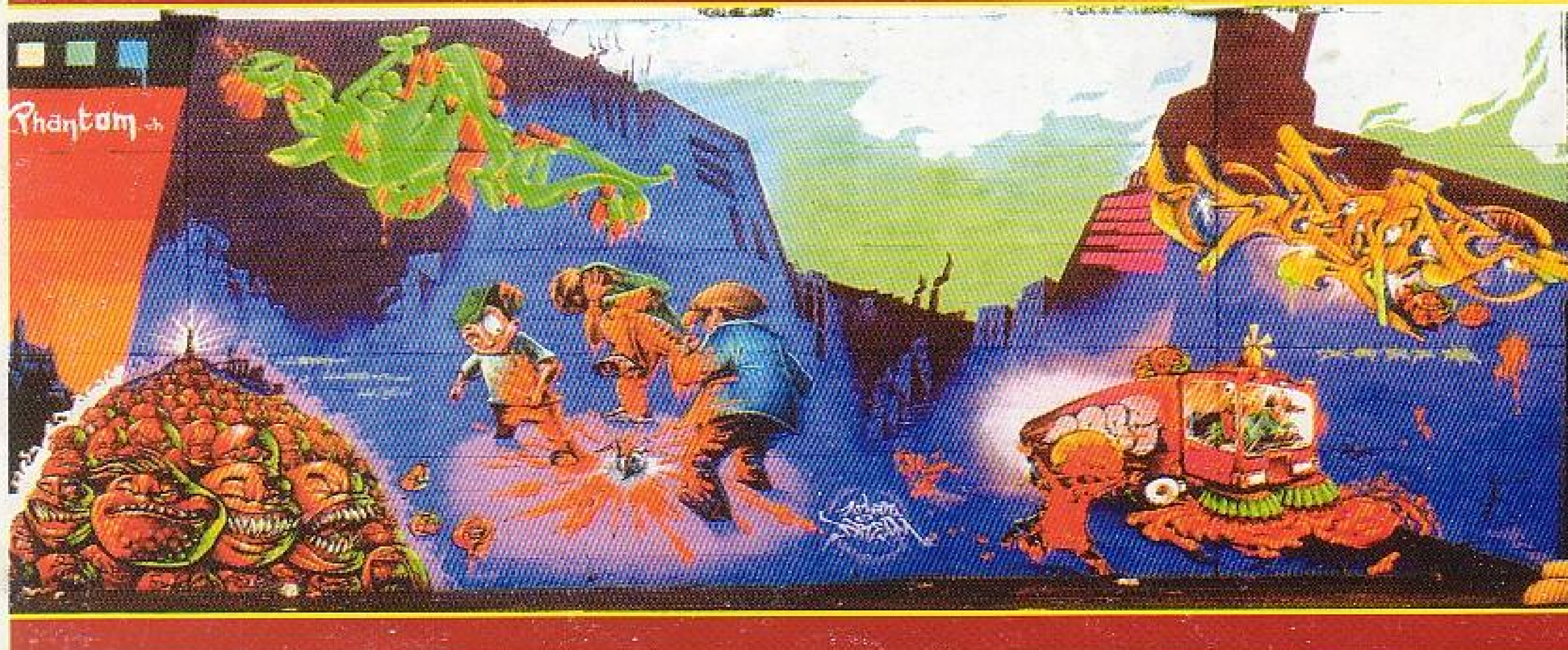
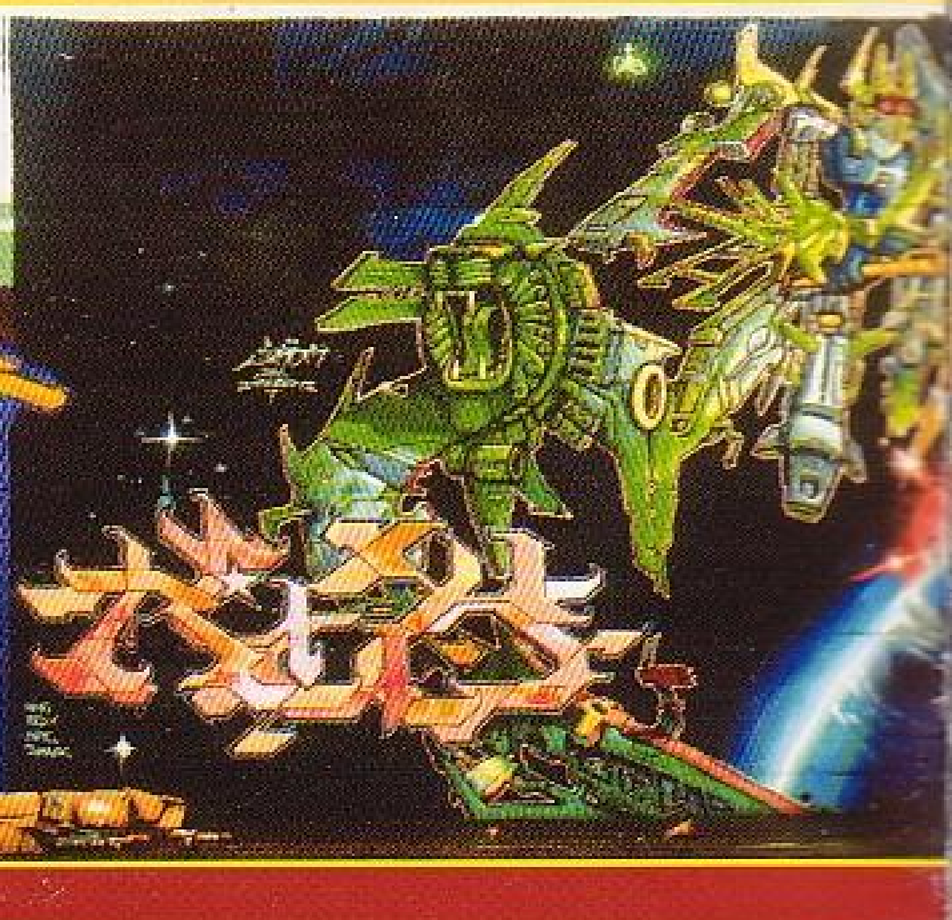
JAW TO THE FLOOR

IT MAY HAVE BEEN BELGIAN BUT THERE WAS NO WAFFLE. URBAN DREAM WAS LARGE. DON'T SLEEP

Turning up on a chilly September morning at Charleroi airport, Belgium, after two hours sleep, and having discarded dream scenes of a mulleted Hoxtonite jizzing over "street art", I really felt like I was dreaming again when I was dropped off at the biggest wall I've ever seen. I had expected a fairly low-key event but this wall was beyond belief. The jam was called Urban Dream. There were over 100 writers from all over Europe painting (I was there with Insa and Astek, repping for the UK - as were She One and O2) and the vibe was amazing. I've been to jams before but nothing could have prepared me for the scale of this one. Half the road was cordoned off to traffic while the wall was painted; a little van arrived each morning to drop your paint off where you'd left it the night before and there was even a wall on the other side of the river for writers who turned up to paint on the off chance. It would probably have been better if we could understand French as that was the main language spoken, but being a foreigner added to the otherworldliness. We were picked up by a school bus at the end of our first day and driven to our hostel for dinner. We were pretty much staying in the middle of nowhere





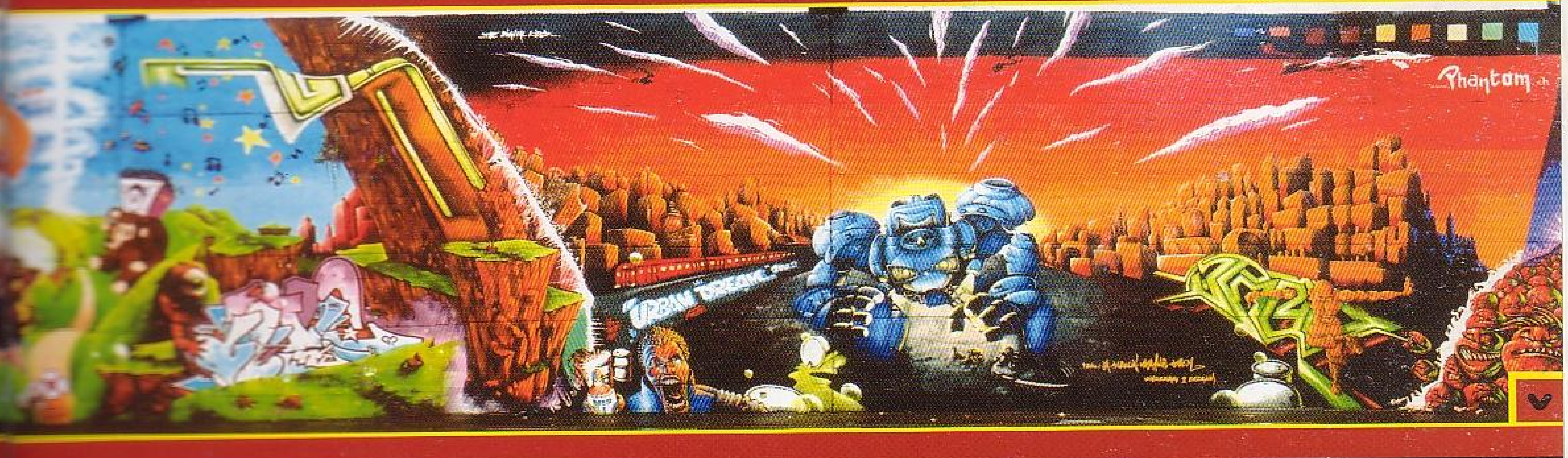


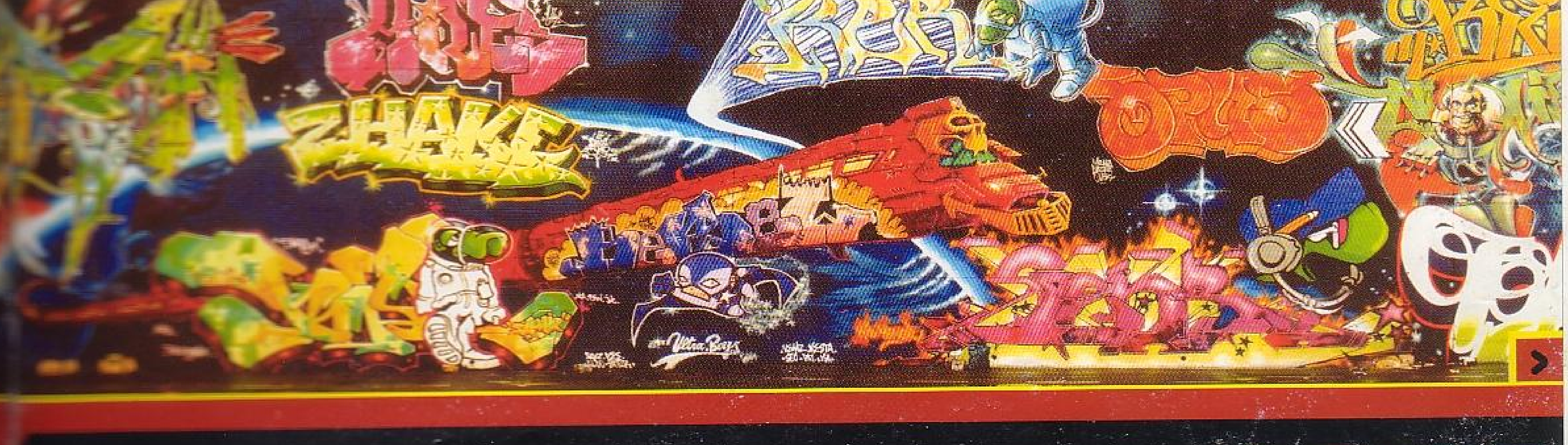
but the organisers made sure we made a petrol station pitstop for the obvious night-time supplies. We were staying in a dorm (!) with the FCK boys and the Ultraboys could be found across the hall; down from them were Truskool and in the other direction was Can2 and the German lot. It was like a writer's summer camp with the rowdiness carrying on all night as everyone was obviously as excited as us to be there.

The next few days saw the large crews make every effort to impress and Astek said he felt like a kid watching the Europeans rock so hard. There were rumours that some of Europe's heavyweight writers (no names need mentioning) had turned down an appearance at the jam but this was all good. It meant that some underdogs were able to show exactly what they could do, which was jaw to the floor execution.

On the last day, and after a week of sandwiches, the organisers laid on a much needed barbecue. And while all the writers were diplomatically debating rights over scaffolding towers and ladders to get their sections finished, the street was suddenly filled with Charleroi locals. School trips, pensioners and couples had all arrived to view the pieces and one of the nuttiest things I saw was an old lady going down the wall getting her poster signed by all the writers. For the inhabitants of this small Belgian town, this event was the biggest thing to hit it since football hoolies ran wild during Euro 2000. For them, Urban Dream proved a much more productive invasion.

SHOUTS: Stick, Spike, Epos, Spasm, Brio, Wasif, Itzak and the Charleroi boys, Macho, Emer, Ykon, Recto, Fafi, Tilt, Seral and Jazi, De one, Shake and his monkey and everyone else we got the chance to speak to. ●





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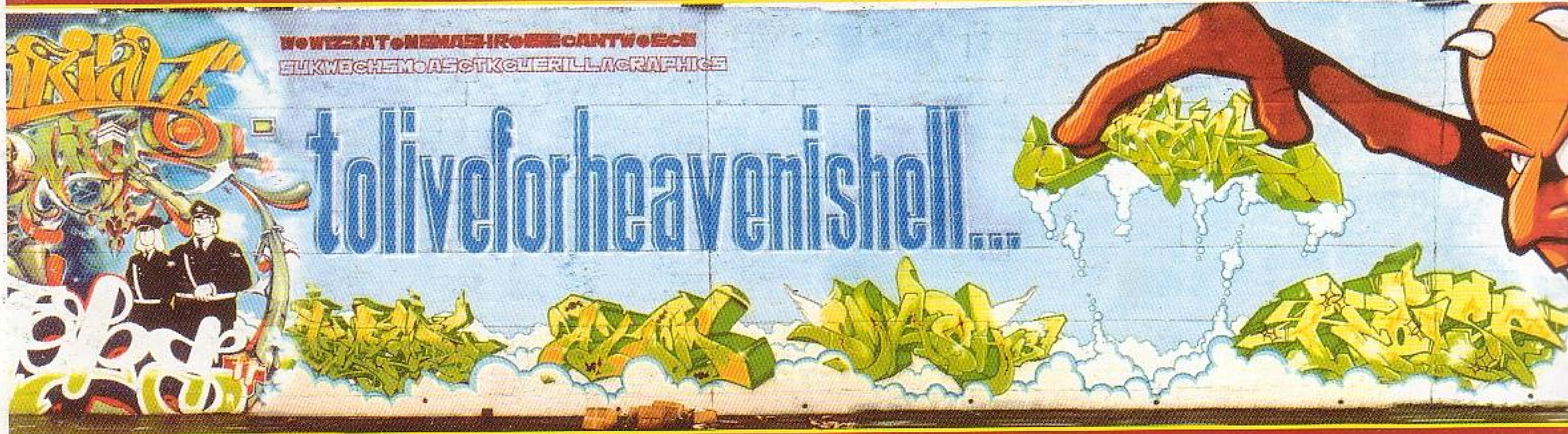
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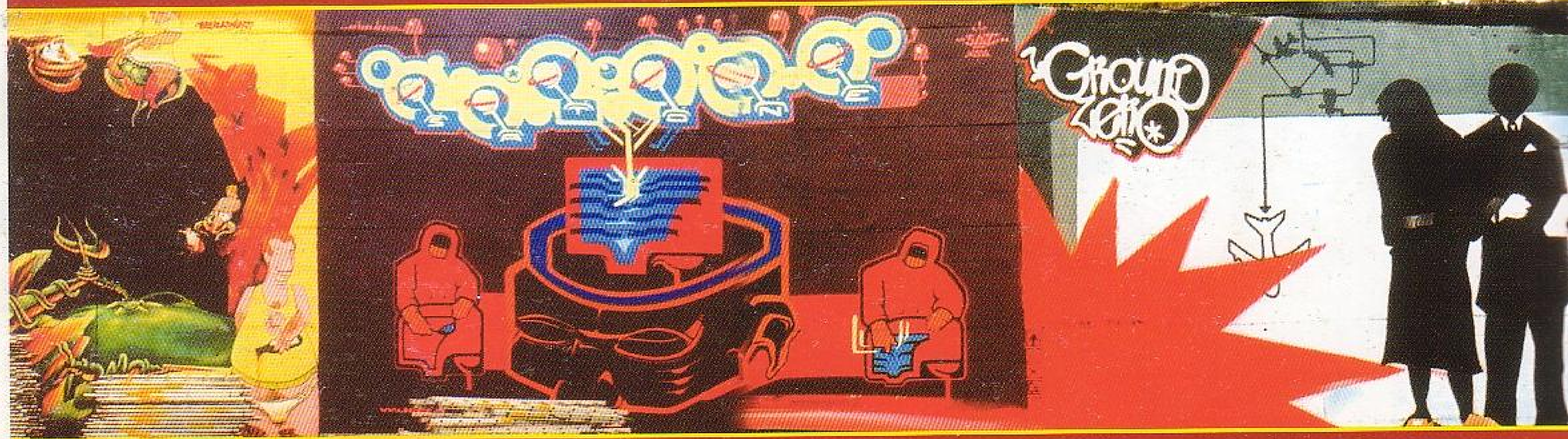
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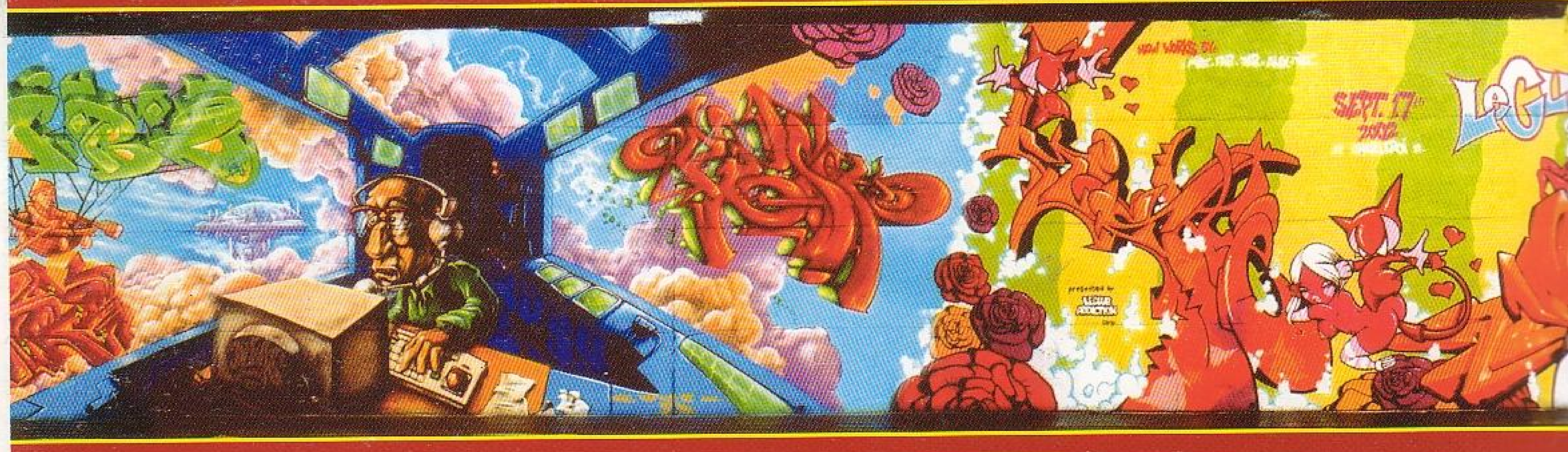
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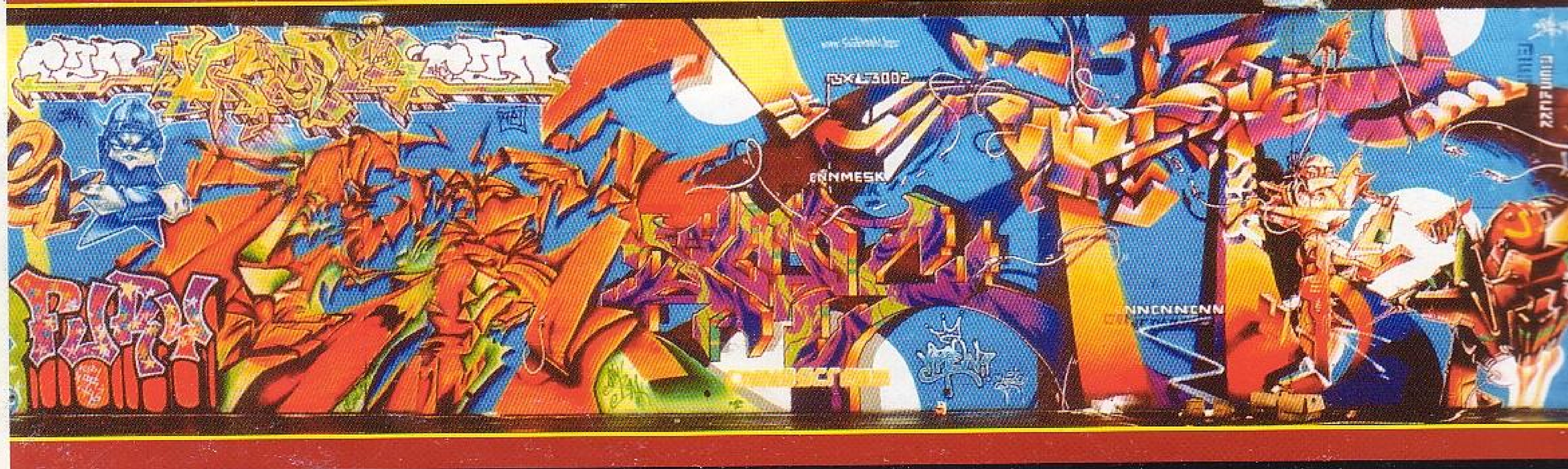
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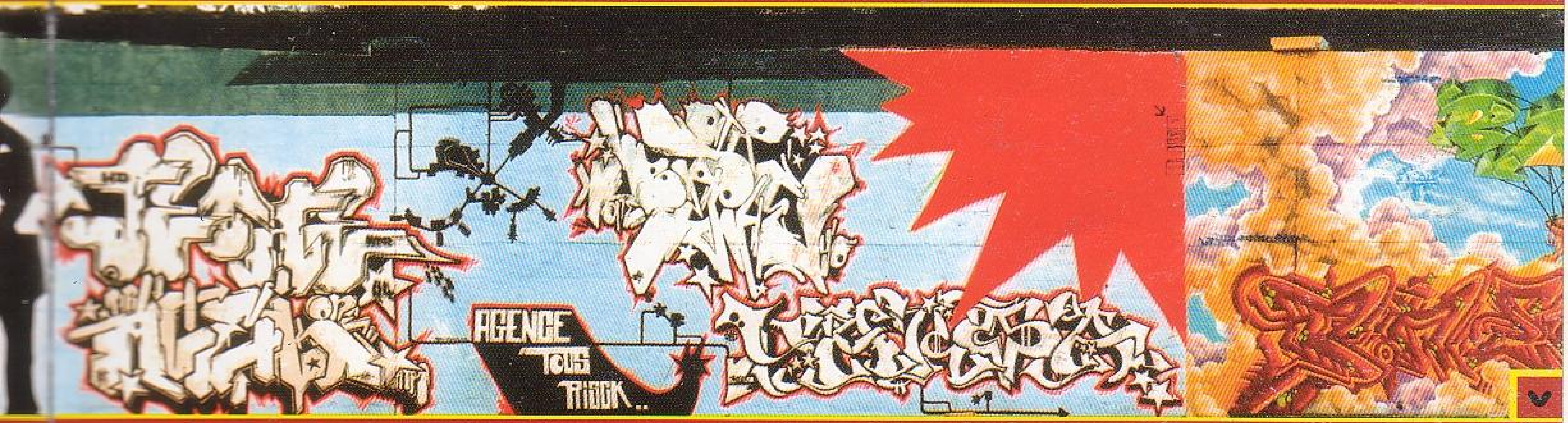
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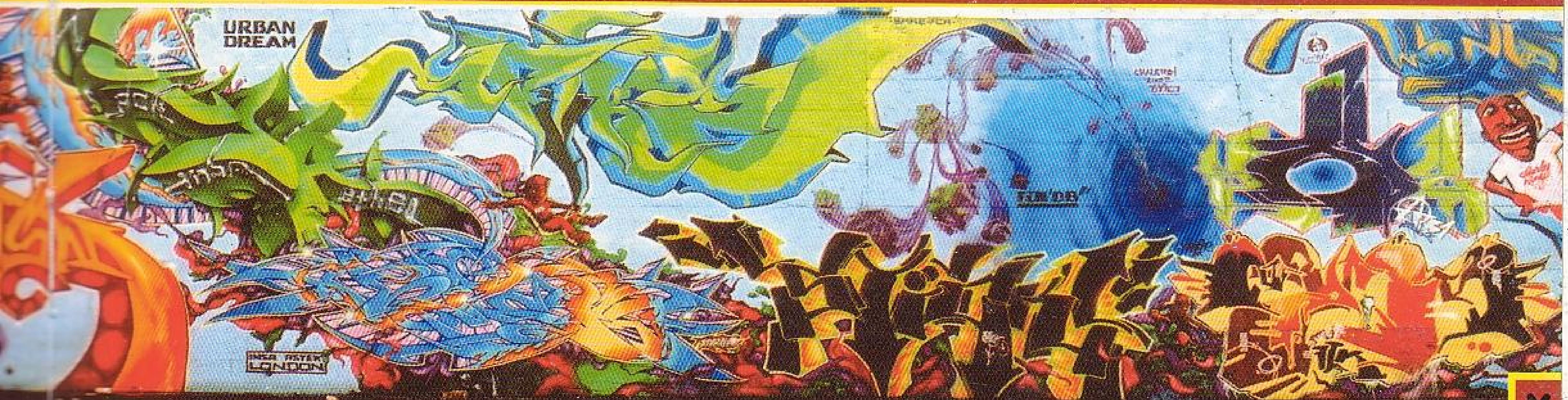
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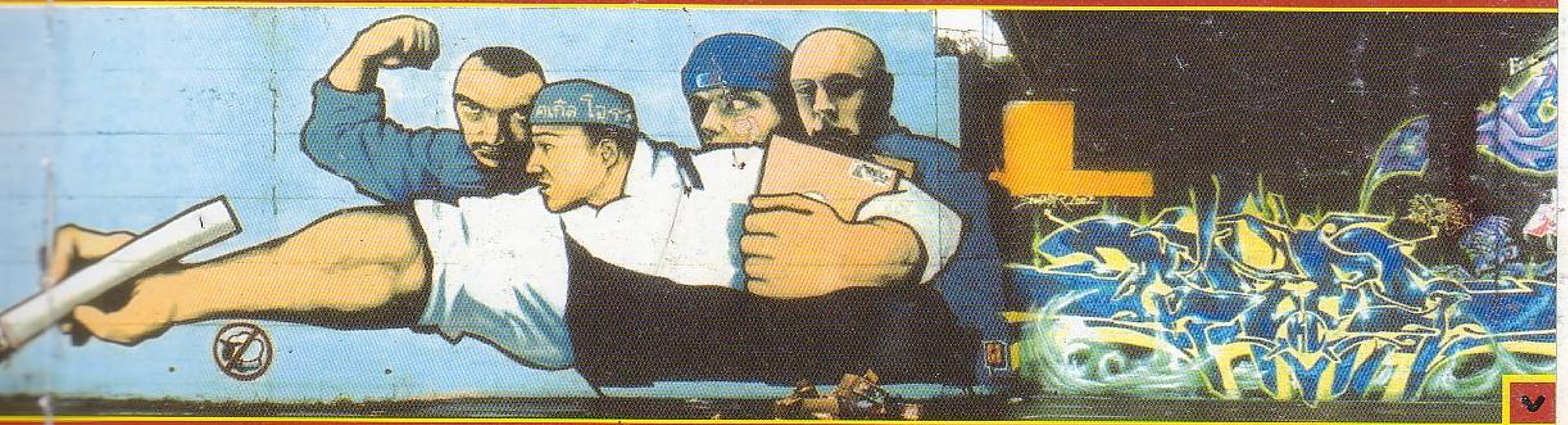

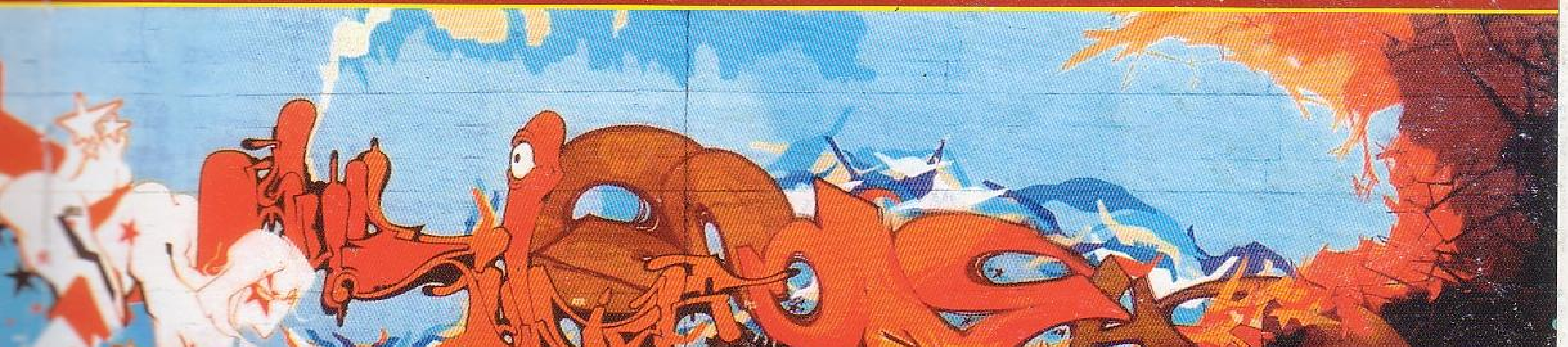

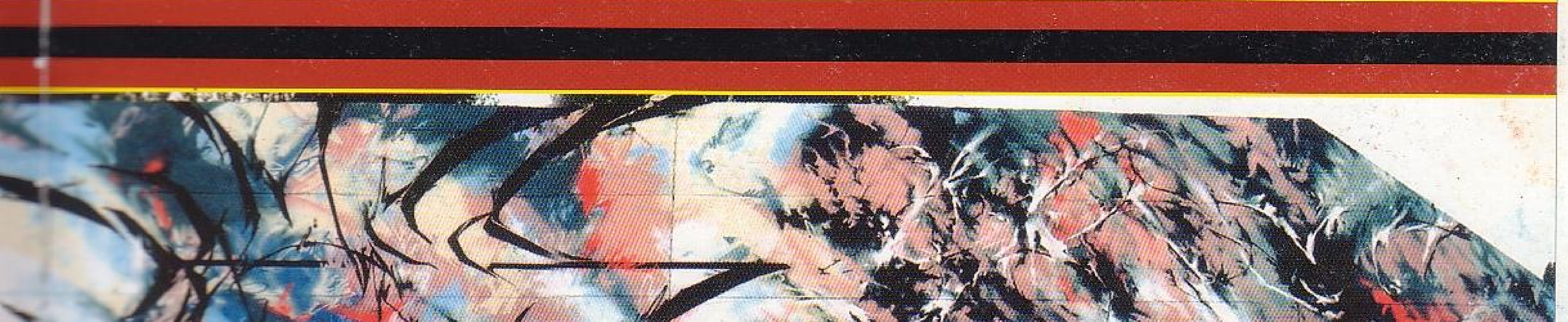

SHOTS RANG OUT

I bumped into Sara Shamsavari at a party. She was taking photos for the magazine providing that evening's entertainment and pulled me outside for a quick snap. She can be very persuasive. A few weeks later I spy a poster advertising forthcoming exhibitions in an East End bar and on it sat her name. The photographer, who graduated from Camberwell College of Art last summer, has conjured a venue where her nifty flicks will be displayed. Taken live and direct on the capital's avenues and inside its clubs, Sara Shamsavari (she has Iranian-Kurdish antecedents) has called the collection Street Portraits.

YOU STARTED OUT CONCENTRATING ON GRAPHIC DESIGN ON YOUR COURSE AT CAMBERWELL BUT SHIFTED YOUR FOCUS TO THE CAMERA, WHY? The choice at Camberwell was between fine art and graphics. Fine art isn't my thing. But at Camberwell, if you do any degree you can use as many media as you want as long as you are communicating something. I've been taking photos since I was 17 but didn't have my own camera 'til I was doing my degree. It was only in my last year that I realised photography is my true strength.

FOR YOUR SERIES OF STREET PORTRAITS, DID YOU GO OUT WITH THE INTENTION TO PHOTOGRAPH PEOPLE OR DID THE COLLECTION COME TOGETHER A LITTLE MORE ORGANICALLY? I took pictures of what I saw and what I knew - people and situations on the street and in clubs. It was really always about portraits for me from day one.

ALL THE PHOTOGRAPHS WERE TAKEN IN LONDON. IN WHAT AREAS AND SPOTS WERE YOU SHOOTING? I took portraits in west, south, east and south-west/Surrey (not north London yet). My favourite spots are probably Coldharbour Lane in Brixton, Stockwell, Clapham Junction, Hammersmith, Ladbroke Grove, Kingston and Tolworth, as well as clubs. The clubs I was going to were Cameos, The Fridge, The Works, Eve club and Ten room. Wherever me and my girls felt to go during the summer.

FOR YOU TO PICK SOMEONE OUT FOR SPECIAL ATTENTION, WHAT DID THEY NEED TO HAVE? They say "real sees real". Raw, unconventional or off-key beauty - no particular physical description, just beauty.

HOW MUCH SETTING UP WAS INVOLVED ONCE YOU SPOTTED PEOPLE YOU WANTED TO CHRONICLE? Usually I just vibe with whoever I'm photographing. What is produced comes as a result of the connection between that person and myself. It's more like a collaboration.

WHY DO YOU FIND THE STREETS INVIGORATING? You can learn so much from walking on the road. Whether good or bad it can be an inspiring reflection of oneself. The energy on the street varies from spot to spot, once you are in tune you see things a lot deeper.

YOU'VE TALKED ABOUT THE STREETS HAVING AN UNCELEBRATED BEAUTY. On the street, things are what they are. So people may walk past certain individuals or situations without seeing it for what it is and celebrating that. I'm often asked why the majority of my portraits are of "ethnic minorities". Simple, we are not embraced by mainstream society or portrayed in a truly positive light… we are not celebrated. We need to be.

TAKING THESE PORTRAITS, WHAT DID YOU LEARN ABOUT LONDON'S CHARACTER AS A CITY? London is the only city I really know, but even if it wasn't I guess it would still be my favourite because of the pure diversity. Doing Street Portraits reminded me that despite the conflict, the negativity and inequalities that exist here, strong, positive people shine through it all.

INCREASINGLY, GRAFFITI IS USED AS A BACKDROP FOR MANY A PORTRAIT PHOTO, WHY DO YOU THINK THIS IS? On one level, graffiti art and tags are seen as an urban thing - if you see it in a shot you know the picture was taken in a city. On a deeper level, to me, graffiti is one of the most important forms of artistic expression and communication because unlike most "art", that seems to exclude a lot of people, graffiti is on the street reaching people.

DO YOU THINK MICHAEL BARRYMORE CAN MAKE A COMEBACK FROM THE DOUBLE WHAMMY OF BEING HOMOSEXUAL AND AN INVOLVEMENT IN THE SORDID DEATH OF A YOUNG MAN? That's a deep question, I don't know the answer. **JS**

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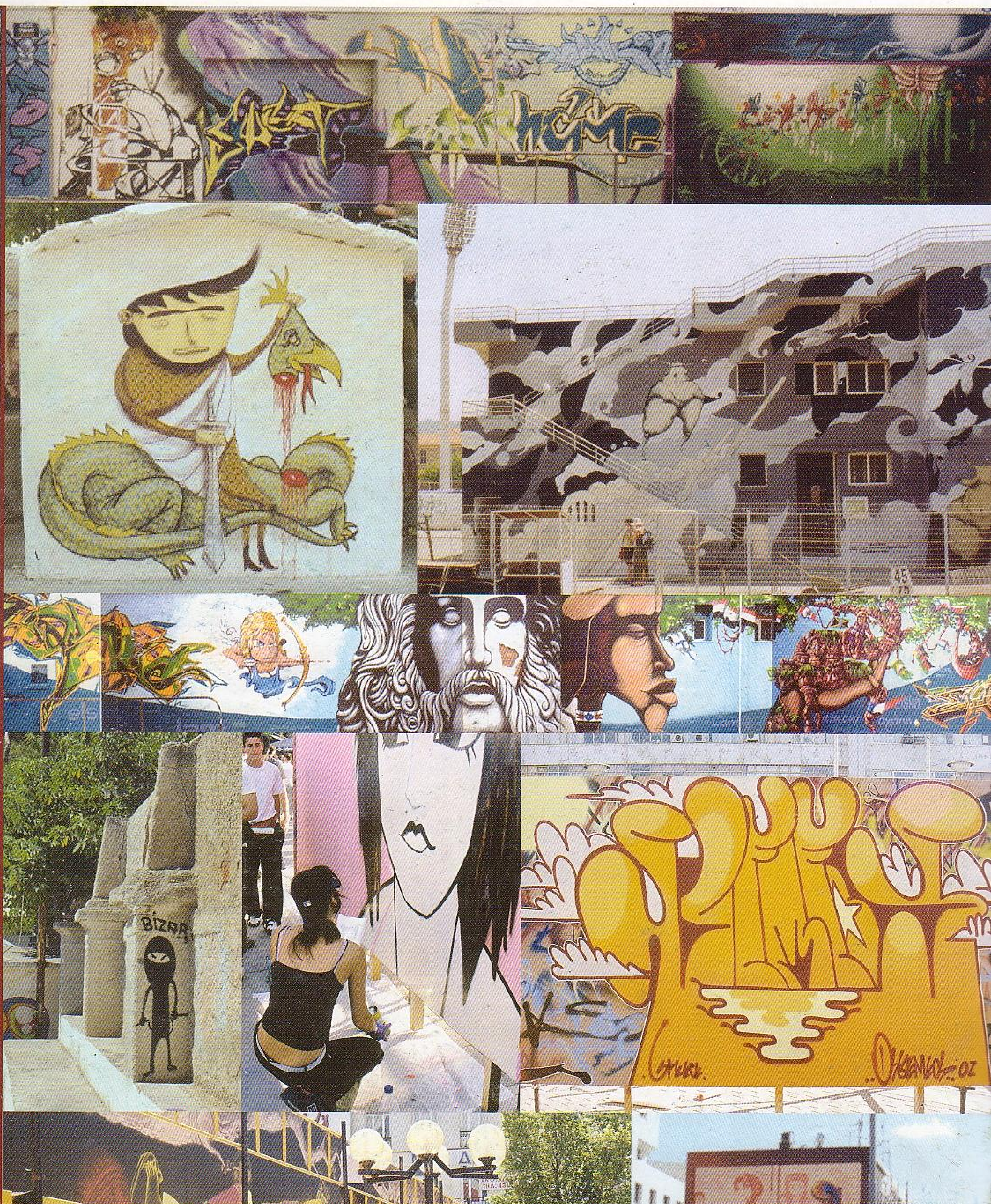
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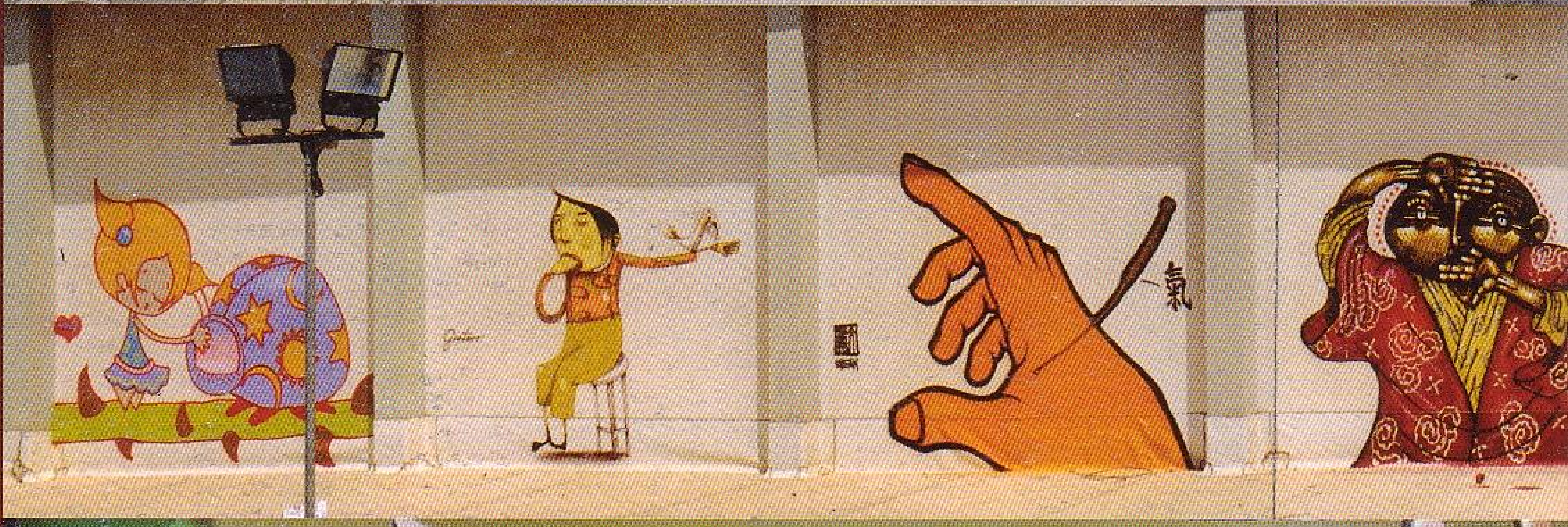

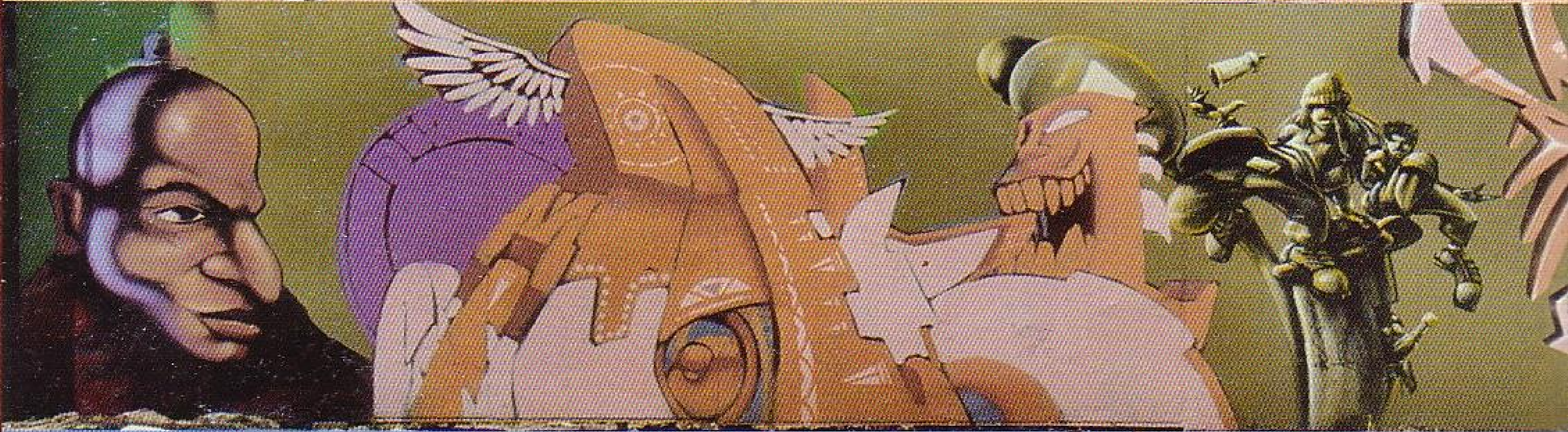

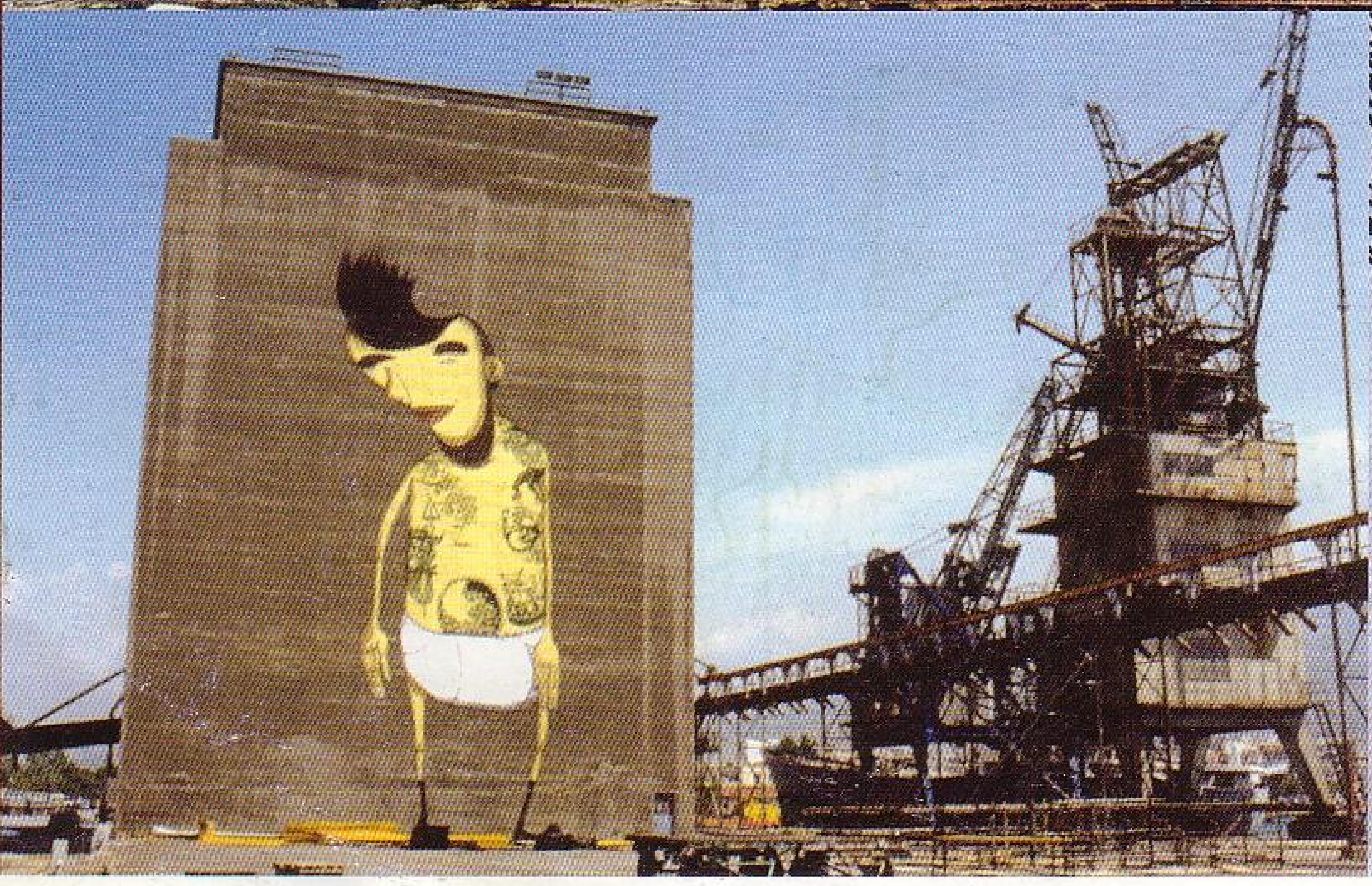

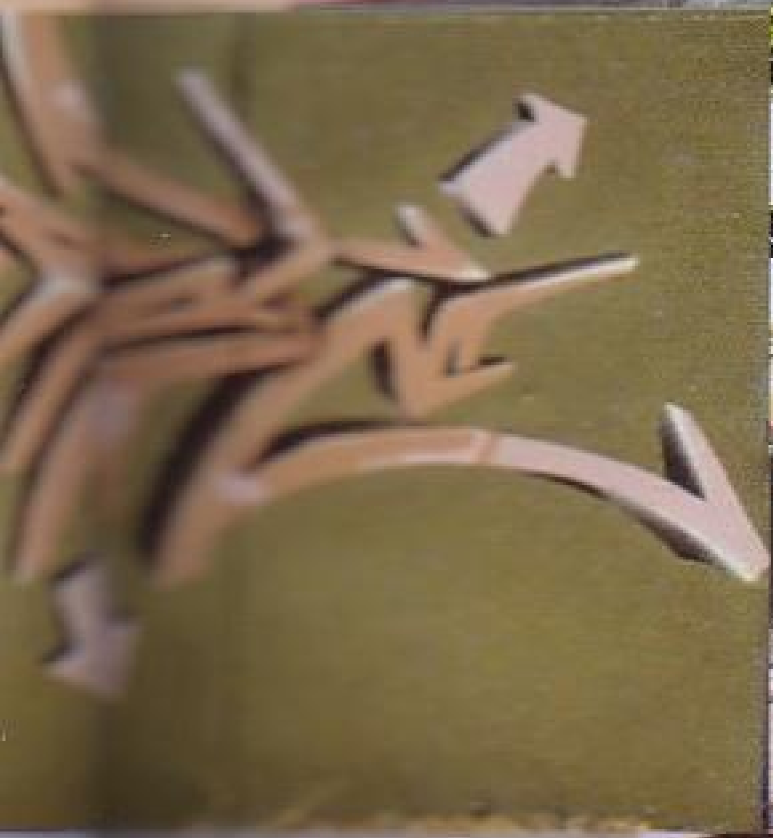

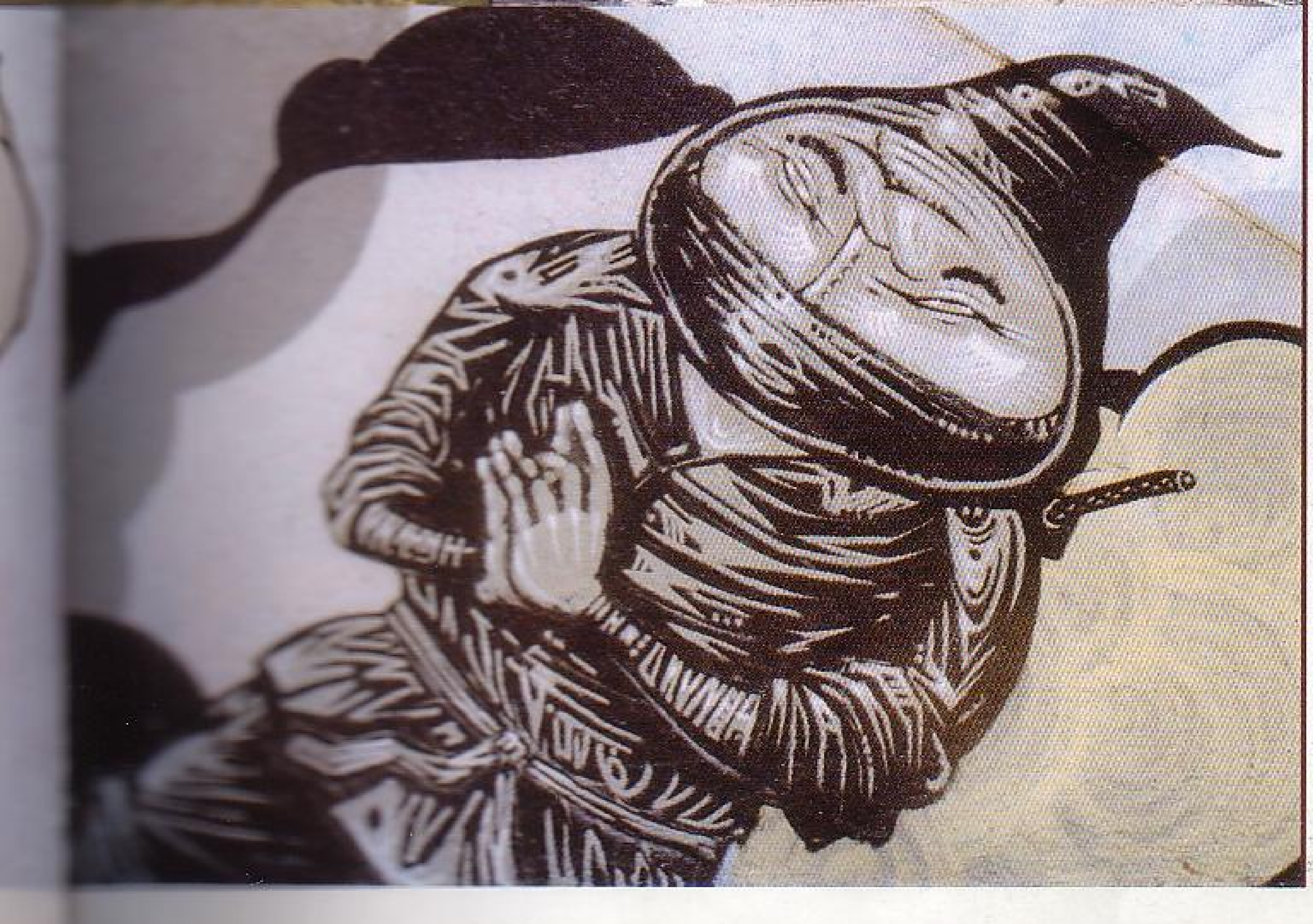

Why Carpe Diem's efforts at tackling bureaucracy paid off is anyone's guess. A distinct possibility is the lack of initiative on the part of the cultural ministry themselves, who must have been delighted anyone proposed something so young and sharp. Another suggestion, brought forward by Carpe Diem, was their ability to live on their looks, or rather their convincing performance as good, artistic boys who would never dream of going bombing. Suggesting to the funders that they think graffiti means nicely asking for permission to make big walls with cute themes.

A harsher interpretation of Carpe Diem's mainstream enterprise was suggested by VEP, a graffiti publication based in Thessaloniki. VEP conceded that graffiti is "not as revolutionary as it used to be and this is probably quite normal", but they also insisted that while a "festival is good for people to meet, the government behind it makes it smell." Ultimately, Carpe Diem's main line of thinking was of the "they use us, we try to use them" variety. Woozy for one was more than aware of wearing (at least) two hats and pulled his punches when he had to for the cause of promoting graffiti audibly and internationally. After facing penalties for an illegal festival in Athens last year, he might also have wanted to reassess risk and benefits. On a downer on day two, he lamented that the edginess of illegal gatherings does not crossover well, and that at Chromopolis there was "too much control, too little noise." But like I said, he was on a bit of a downer that day.

Even so, the opportunities offered at Chromopolis, notably for kids, to experience what was on display couldn't be dissed. Carpe Diem did not want to send the message that what happens at a legal festival is all there is to graffiti. Rather, they want to give kids a chance to try it. Youngsters could attend seminars if they so wished and free equipment was theirs for the taking. On Sundays, they were allowed to paint on panels, leaving Saturday free for tagging space. Of course, the tagging on adjacent surfaces to the event's led to some minor altercations in at least one of the towns. "Opinions change slowly, but by the time these kids have kids of their own the situation [of graffiti] might have changed," mused Stormie.

Right now, if the funding of Chromopolis and the graffiti protected new stations is anything to go by, the official position towards graffiti is rather conflicted. While offering large scope for legal productions that concentrate on "positive" imagery as the "right" kind of graffiti writing, what's forbidden is still forbidden. According to participating writer Jaysone, the police's interest in capturing bombers never was that evolved in Greece anyhow. Ore from VEP added that the police have no picture archive files and they do not prosecute for past offences if they catch a writer. However, things are slowly changing in Athens in an effort to clean the city for the Olympic games.

Aside from this, the other questionable element of government involvement was the murals' subject matter. "A tree, flags, children" were supposed to make some kind of appearance on the walls but not every production paid attention. Yet, as Falko pointed out, it was about time the authorities realised graffiti writing is not schoolyard mural art painted to please children and their parents.

Overall, the teams kept the festival true whilst writing a fragile and rather brave success story. It remains to be seen whether they can run with this energy and, more importantly, keep the benevolence of the Olympiad's organisers so that next year's planned Chromopolis returns to burn. With the Olympics fast approaching, things might get a little hotter for graffiti in Greece, and a clamp down on bombing might also lessen the chances for another Mediterranean aerosol accomplishment.

SHOUTS: Thanks to the two teams - and especially Kyriakos Iosifidis - for their support and warm welcome. Special thanks to Eva Fotiadi, my translator and hostess in Athens. ●

DRIVE-THRU: www.chromopolis.gr
www.cultural-olympiad.gr
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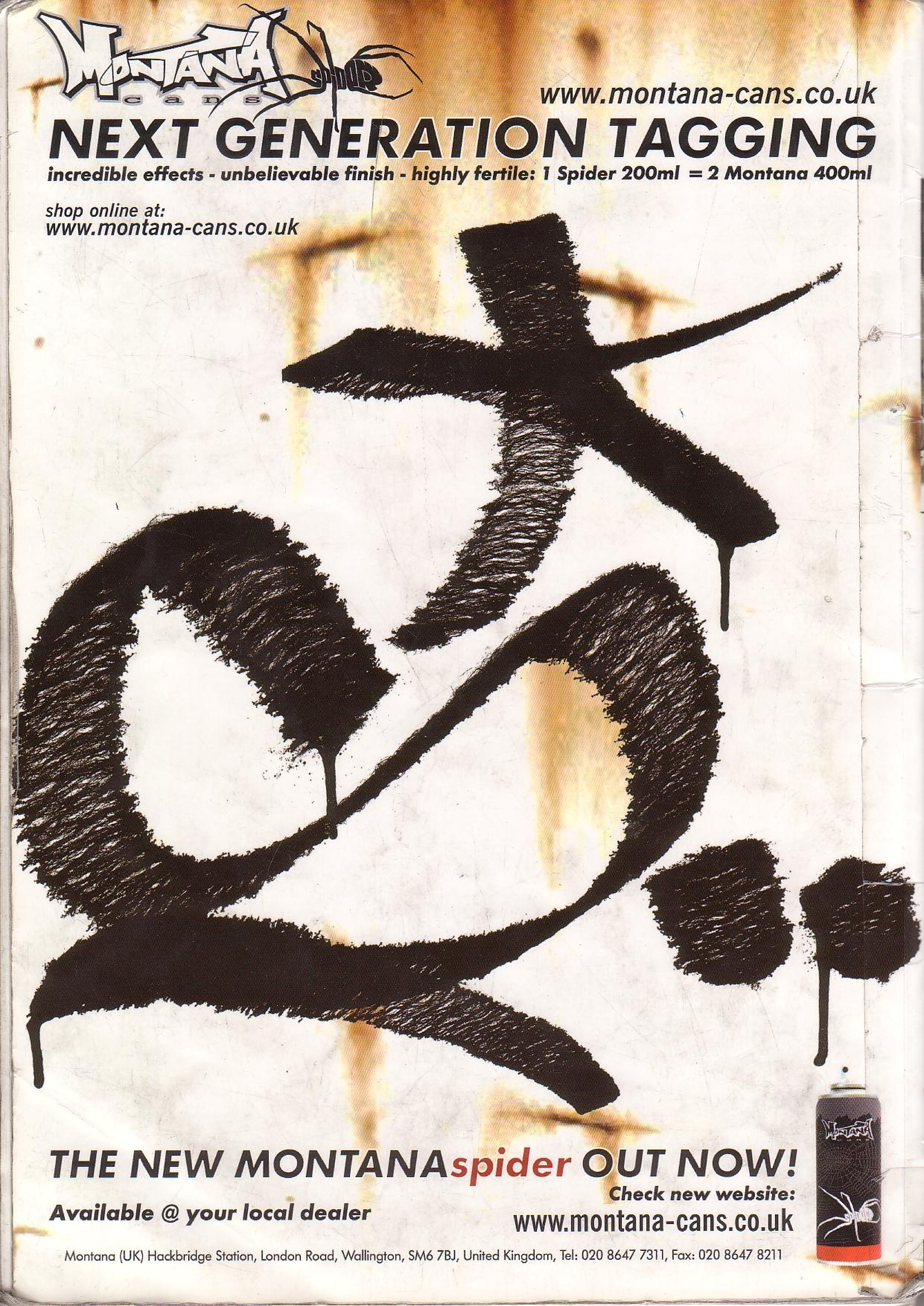

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